

# THE ATHENÆUM

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No. 2622.

SATURDAY, JANUARY 26, 1878.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH MUSEUM.**—The **BRITISH MUSEUM** will be closed on the 1st and re-opened on the 8th of February. Visitors cannot be admitted from the 1st to the 7th of February inclusive.  
C. T. NEWTON, Deputy Principal Librarian.  
British Museum, January 24th, 1878.

**SCIENCE AND ART DEPARTMENT** of the **COMMITTEE OF COUNCIL ON EDUCATION.**—Examinations in Drawing in Elementary Day Schools.—The Science and Art Department will hold **EXAMINATIONS IN ELEMENTARY DRAWING**, through the agency of the Managers, in **ELEMENTARY DAY SCHOOLS** throughout the Kingdom.  
These Examinations will take place on **MONDAY, March 11**, in Elementary Schools, at which instruction in Drawing is given by persons Certified in Second Grade Drawing. Payments to the Managers, and Prizes to the Children and Pupil-Teachers, are offered on the results of these Examinations.  
Applications for Examination must be made (on Form No. 250) before February 1, to the Secretary, Science and Art Department, South Kensington, London, S.W.  
By order of the Committee of Council on Education.

**ROYAL ACADEMY OF ARTS.**—WORKS by the **OLD MASTERS** and **DECEASED BRITISH ARTISTS**, including a Collection of Works by the Norwich School, and **GRAVINGS** after Reynolds, Gainsborough, and Romney. The Exhibition is now open.—Admission (from nine till dusk), 1s. Catalogue, 6d.; bound with Penell, 1s. Season Tickets, 2s.

**ROYAL INSTITUTION OF GREAT BRITAIN**, ALBEMARLE-STREET, PICCADILLY, W.  
R. EDWORTH SMITH, Esq., M.A., will, this day (Saturday), January 26, at three o'clock, begin a course of **SEVEN LECTURES** on **CARTHAGE** and the **CARTHAGINIANS**.—Subscription to this Course, One Guinea; to all the Courses in the Season, Two Guineas.

**ROYAL ARCHITECTURAL MUSEUM** and **SCHOOL OF ART**.  
(In connexion with the Science and Art Department.)  
18, TUPFORD-STREET, DEAN'S-YARD, WESTMINSTER, S.W.  
THE DRAWINGS FOR THE PRIZES  
OFFERED BY THE  
**GOLDSMITHS' COMPANY**  
FOR  
DESIGNS FOR PLATE  
Are now exhibited in the Museum.

ADMISSION FREE (daily) from 10 till 4, and SATURDAYS till 6, and on MONDAY, WEDNESDAY, and FRIDAY EVENINGS from 6 till 8. Art-Workers specially invited.  
The following CLASSES are now open:—**LIFE CLASSES**, Saturdays, from 2 to 5 P.M. Fee, 1s. per Month. **ART-WORKMEN'S EVENING CLASSES**, Mondays, Wednesdays, and Fridays, from 7 to 9. Fee, 2s. per Month. Entrance Fee, 2s. 6d. **LADIES' DRAWING AND MODELLING CLASSES**, Saturdays, 2 till 4. Fee, 5s. per Month. **SKETCHING CLUB** for Architectural Students. Fee, 5s. per annum. To join any of the above apply at the Museum.  
A. J. B. BERESFORD HOPE, President.  
GEO. GILBERT SCOTT, Treasurer.  
JOSEPH CLARKE, Secretary.  
MAURICE B. ADAMS, Hon. Secs.

**SOCIETY OF ARTS**, John-street, Adelphi, London, W.C.—EXPOSITIONS IN OVAL-MIRORS. A Course of Three Lectures "On Expositions in Oval-Mirrors" will be delivered before the Society of Arts by T. WILKS, Esq., F.R.S., on the Three Following Monday Evenings, at 8 o'clock, January 29th, February 4th, and February 11th.  
Lecture I. January 29th.—The Coal-Measures, Ventilation of Mines, Fire Damp, &c.  
Lecture II. February 4th.—After Damp or Choke Damp. Appliances for Lighting Mines, &c.  
Lecture III. February 11th.—"Connection of the Variations of Atmospheric Pressure with Explosions. Dangers attending Blasting Operations. Action of Coal-Dust in certain Classes of Explosions. The Safety Lamp as an Indicator of the Presence of Fire Damp; also as a means for its Quantitative Estimation, &c."

**INDEX SOCIETY**, founded for the purpose—1, Of forming Indexes to Standard Works; 2, Of compiling Subject Indexes; 3, Of accumulating Materials for a General Reference Index. Subscription, One Guinea a year, due January 1st, to be paid to the Hon. Secretary, HENRY E. WHARTLEY, 5, Minford-gardens, West Kensington Park, W., from whom the Prospectus may be had.  
**THE COMMITTEE of the LORD'S DAY OBSERVANCE SOCIETY** are enabled, by the kindness of a friend, to OFFER a PRIZE of 100s. for the BEST ESSAY "On the ORIGINAL INSTITUTION and CHARACTER of the SABBATH."—All needed information may be obtained on application to the undersigned, at 29, John-street, Adelphi, London, W.C. JOHN GRITTON.

**SOCIETY OF LADY ARTISTS: GALLERY**, 4, GREAT MARLBOROUGH-STREET. WORKS will be RECEIVED, for a temporary Exhibition, on MONDAY and TUESDAY, the 11th and 12th of February (10 till 4). No Work received without the Society's Label.—Rules, Forms, and Labels to be had at the Society's, 16, Duke-street, Manchester-square.

**CRYSTAL PALACE PICTURE GALLERY.**—PRIZE MEDALS will be given for the best PICTURES and DRAWINGS Exhibited 1878. Receiving Days, March 4th and 5th, at St. George's Hall, Langham-place. The SALES for the past year have amounted to 5,724. For conditions, apply to Mr. C. W. WASS, Crystal Palace.

**MADAME RONNIGER**, Associate of the London Academy of Music, Lecturer on Music and the Drama at Literary and Scientific Institutions, Pupil of Madame Sainton-Dolby, Signor Garcia, and Arditi, Mrs. Fanny Stirling, &c., and Teacher of Music to the Students of the National Training School for Cookery at South Kensington, receives PUPILS for INSTRUCTION in SINGING and ELUCIDATION, and special Voice-Training for Lecturing and Public Speaking. Pupils of Madame Ronniger have appeared with great success in Public.—1, Abingdon-villas, Kensington, London.

**OPEN SCHOLARSHIPS WITHOUT EXAMINATION.**—The Hibbert Trustees are prepared to grant, at their Meeting in JUNE next, ONE or TWO SCHOLARSHIPS of 500l. per annum each, for two years, to Graduates of any University in Great Britain and Ireland, between the ages of twenty-one and twenty-eight, to enable them to study Theology and Mental and Moral Philosophy at Universities in Germany, Holland, or Switzerland (or elsewhere), subject to the approval of the Trustees.  
Full particulars may be obtained of the Secretary, to whom applications for Scholarships must be forwarded before March 30, 1878.  
PERCY LAW FORD, Secretary.  
University Hall, Gordon-square, W.C.

**ROYAL COLLEGE OF SCIENCE FOR IRELAND**, STEPHEN'S-GREEN EAST.  
SESSION 1877-78.  
The SECOND TERM BEGINS on MONDAY, February 4th, when the following Courses will be commenced:—  
Hydrodynamics, Thermodynamics, and Steam. By Prof. HENNESSY.  
Surveying, with Field Work. By Prof. PILOT.  
Organic Chemistry, under Prof. GALLOWAY.  
Heat, Light, and Sound. By Prof. BARRETT.  
Mining. By Prof. O'Reilly.  
Botany. By Prof. M'Nab.  
Zoology. By Prof. LEITH ADAMS.  
Palaeontology. By Mr. Bailly.  
The Courses in the following Subjects will be continued:—Mathematics, Mechanics, Engineering, Mechanical Drawing, Descriptive Geometry, and Geology.  
The Chemical Laboratory, under Prof. GALLOWAY, is Open Daily (except Saturday) for instruction in Practical Chemistry, Qualitative and Quantitative Analyses and Assaying.  
The Physical Laboratory, under Prof. BARRETT, is Open Daily for instruction in Practical Physics; as also the Drawing School, under Prof. PILOT, for instruction in the several branches of Drawing.  
Fee for a Single Course, 2s.; ditto for Chemical Laboratory, 2s.; ditto for Physical Laboratory, 1l.  
The regular Course of the College extends over Three Years, at the end of which time the Diploma of Associate is conferred in the respective Faculties of Mining, Engineering, and Manufactures.  
Two Scholarships of the value of 50l. a year, with Free Education, tenable for two years, are awarded each year.  
For further information apply to the Secretary, FREDERICK J. SIDNEY, Secretary.

**UNIVERSITY OF LONDON.**—PRELIMINARY SCIENTIFIC EXAMINATION. Special Classes (Open to Students not otherwise attached to the Hospital) in the Subjects of this Examination are held at St. BARTHOLOMEW'S HOSPITAL, and will begin on MONDAY, January 14. Fee, including Chemicals (to Students of the Hospital), 2s. 6d.; to others, 10l. 10s. For particulars, apply personally, or by letter, to the WARDEN of the College, St. Bartholomew's Hospital, &c.

**TRINITY COLLEGE, LONDON.**  
THE STUDY OF BOW INSTRUMENTS.  
Mr. FREDERIC CLARK will LECTURE on the above Subject at the College (61, Weymouth-street, Portland-place, W.), on TUESDAY, February 26, at Eight P.M. The Musical Illustrations will be given by a String Quartette. During the Evening there will be a Public Presentation of Diplomas.—Admission Free to Hon. Members and Friends, and to the Public, on written application to the SECRETARY.

**OWENS COLLEGE, MANCHESTER.**—The Council is prepared to appoint a DEMONSTRATOR in BIOLOGY, whose time would be required to be devoted entirely to the duties of the office. The appointment will date from the 1st May next, and the salary will be 150l. per annum.—Applications, accompanied by testimonials, and addressed to the Registrar, must be sent to the Registrar, who will be received up to the 4th February. The Principal of the College will be glad to give further information to intending Candidates.  
J. HOLME NICHOLSON, Registrar.

**THE WESTERN COLLEGE, BRIGHTON.**—is commended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed methods of instruction, which combine the advantages of the public schools with greater personal care. Special attention is paid to the French and German Languages.—Prospectus of terms, &c., on application to the Principal, Dr. W. PORTER KNIGHTLY, F.R.C.E.

**KILBURN LADIES' COLLEGE.**—Twenty Professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Sig. Sino, Ph.D.; Latin, Mr. Wilkinson, B.A.; Piano, Messrs. Sydney Smith, Remington, and Herr Rover; Harp, Mr. Chatterton; Harmonium, Mr. O'Gourne; Singing, Messrs. F. Bodda, Southgate, R.A., and Vantini; Drawing and Painting, Mr. Hardy; Dancine and Calisthenics, Mr. Rogers; Geography, Grammar, and Analysis, Mr. Nicolle, M.A.; Mathematics and Arithmetic, Mr. Reynolds, M.A.; Elocution and Composition, Prof. Volta; Figures, Mr. Spenser; Riding, Mr. Brinder. Pupils prepared for the Public Examinations. House large, healthy, and replete with every comfort. Single beds and covered walk, 120 feet long. Best and unimpaired diet. Admissions under special terms, 50s. per annum.—Address Mrs. DEANES, Kilburn Ladies' College, Carlton-road, Kilburn, London, N.W.

**EDUCATION IN SWITZERLAND.**—PENSIONNAT de JEUNES FILLES.—Course of French, Elementary Drawing, and general Studies in French, and also in English. For Extra Studies, Professors from Lausanne, &c. Number of Pupils limited. Terms: per annum, 50l.; per quarter, 25l. One quarter always in advance.—For further particulars and references apply to Mdlles. M. et L. A., Canton de Vaud, Suisse.

**GERMANY.—LADIES' COLLEGE**, Eisenach, Saxe-Weimar.—The Lady Principal, FRÄULEIN MOEDER, will revisit London early in March.—Particulars and Prospectus kindly forwarded by A. FAIRBANK, Esq., F.R.S.E., 8, Paul's-road, E.C.4. N. Prof. Dr. R. V. Professor of Music, &c., at the Military Academy, Woolwich; Mrs. ROBERT GLADSTONE, Halcot, Crayford, Kent; Miss MARY GURNEY, Tyndale Lodge, Wimbledon.

**EDUCATION in GERMANY.**—BOARDING-SCHOOL for YOUNG LADIES.—Course of German, Drawing, and general Studies in French and English. For extra Subjects, Professors from Kiel. Number of Pupils limited. Terms, for a year, including Board during Holidays, 50l.; One Half in advance. For a School Quarter, 25l.; One quarter always in advance.—For further particulars and references apply to Frau PATRICK, Dammstrasse 78, Kiel, Holstein, North Germany.

**NOTICE.**—VOL. VIII. of NOTES and QUERIES, JULY to DECEMBER, 1877, is now ready, price 10s. 6d.  
JOHN FRANCIS, 26, Wellington-street, Strand.

**NOTICE.—CLEOPATRA'S NEEDLE.**—The ATHENÆUM of SATURDAY, October 27, contains a WOOD-CUT of the INSCRIPTIONS upon CLEOPATRA'S NEEDLE; also a Literal Translation and Commentary, by Dr. SAMUEL BIRCH, F.S.A., Keeper of the Department of Oriental Antiquities at the British Museum.  
Copies will be sent upon the receipt of six postage-stamps.  
JOHN FRANCIS, 26, Wellington-street, Strand.

**NOTICE.**—With the ATHENÆUM of DECEMBER 19 was Published a SPECIAL SERIES of ARTICLES on CONTINENTAL LITERATURE during 1877. Among them were Belgium, by M. M. E. de Laveleye and F. Fredericq; Bohemia, by Prof. Durst; Denmark, by Dr. Hansen; France, by M. E. About; Germany, by Prof. Zimmermann; Holland, by Mr. E. Van Campen; Hungary, by Prof. Vambery; Italy, by Prof. de Gubernatis; Norway, by Prof. Daa; Russia, by Mr. Mackenzie Wallace; Spain, by Señor Riano; and Sweden, by Dr. Loostrum.  
\*A Single Copy sent on receipt of Six Postage-Stamps.  
Published by JOHN FRANCIS, 26, Wellington-street, Strand, London, W.C.

**THE INTERNATIONAL COLLEGE**, Godesberg, near Bonn-on-the-Rhine.—Permanent Staff of Masters, Principals, Dr. A. BASKERVILLE. High-class Education, with French and German. There is a Special Class for those pupils who study nothing but French and German, and to whom a sound practical knowledge of both Languages can be guaranteed in one year. Terms for this Class, 100 Guineas per annum.—Apply to the PRINCIPAL, or to A. G. EDGAR, Esq., 1, Corn Exchange-chambers, Seething-lane, London, E.C.

**LADIES' EDUCATIONAL ASSOCIATION**, in connexion with UNIVERSITY COLLEGE, LONDON.  
FOURTEEN LECTURES, by Prof. BESLY, 'ON ENGLISH HISTORY, from the Accession of James I. to the Restoration,' on TUESDAYS at 2.30, beginning January 29. Fee, 1l. 1s.  
TWELVE LECTURES, by Prof. HAYTER LEWIS, 'ON ARCHITECTURE,' on WEDNESDAYS at 2.30, beginning January 30. Fee, 1l. 1s. 6d.  
Prospectuses in the Office at the College, or of J. E. MYLRE, 27, Oxford-square, W.

**MISS MARY LEECH'S MORNING SCHOOL** for YOUNG LADIES will RE-OPEN MONDAY, January 21, at 14, Radnor-place, Hyde Park, W.

**THE MISSES A. and R. LEECH'S SCHOOL** (late Begrave Cottage) for LITTLE BOYS will RE-OPEN TUESDAY, January 22, at 65 and 66, Kensington Gardens-square, Hyde Park, W.

**LECTURES for LADIES' SCHOOLS**, in Town or within easy distance. AN OXFORD GRADUATE can DELIVER PLAIN ELEMENTARY COURSES on BOTANY, Geology, or Physical Geography, which will suit beginners and yet be up to present stand-point.—Address W. P. JAMES, M.A., 3, Cottage-road, Westbourne-square, Paddington, W.

**A LADY**, holding an HONOUR CERTIFICATE obtained at the Cambridge Higher Local Examination, gives LESSONS in ENGLISH and MATHEMATICS, and prepares Pupils for Examinations.—Miss T. Carrington's Library, Notting-hill.

**A LADY**, residing in the best part of Surrey, wishes to have the CHARGE of a YOUNG LADY or TWO SISTERS, to educate with her own Daughters; over 13 years old preferred. Large Gardens, Cows, &c. Resident Governess.—Address A. L. C. 117, Chancery-lane, W.C.

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**DRESDEN.—TWO or THREE YOUNG GENTLEMEN** find a comfortable HOME in a Hanoverian Family. VACANCIES, February, 1878. Best opportunity of learning good German. Highest references.—Apply immediately to Frau Dr. S. Winkelmann Strasse 11, 2, Dresden.

**EDUCATION.**—The WIFE of a Professional Man, living near London, being anxious to retain in her family a valued Governess, wishes to meet with some LITTLE GIRLS to join Two of her own, being 12 and 14. This advertisement is especially addressed to those who would desire for their children a bright and cheerful home in place of the stricter discipline adopted at schools, which is so often injurious to delicate constitutions.—Address M. A. 28, Fembroke-road, Kensington, W.

**TUITION by CORRESPONDENCE**, in High Classics, Logic, the Moral Sciences, English, Literature, and Philosophy, by a SENIOR CLASSIC, Author of Standard Educational Works. Examination Papers Answered. Composition Corrected.—LL.D. Northgate House, Highbury, London, N.

**WOOLWICH CIVIL SERVICE**, Cooper's-hill, &c.—All passed. Captain R. sends, free of charge, PROSPECTUSES of ARMY and other TUTOR, who will guarantee success to each Pupil, and who have had no failure.—Address 22, George-street, Hanover-square, W.

**MR. JOHN E. F. MAY, M.A.**, Jesus College, Cambridge, LECTURES on HISTORY, POLITICAL ECONOMY, &c., and PREPARES PUPILS specially for the Oxford and Cambridge Local Examinations, &c.—Address 29, Bark-place, Baywater, or Hawthorns, Hanwell, W.

**W. H. HART** (late of H.M. Public Record Office), who is well versed in all Records and MSS., particularly those of the County of Kent, is prepared to undertake any Researches, Historical, Genealogical, or Topographical, either in London or among the Archives of Paris, on moderate terms.—Address W. H. HART, 40, Chancery-lane, London.





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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 7, at 1 o'clock precisely, a choice COLLECTION of rare PROOF ENGRAVINGS, after Gainsborough, Reynolds, Romney, and other Artists of the Early English School.

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Samples may be had, on paying for the same, one week preceding the Sale, and Catalogues at Messrs. Christie, Manson & Woods' Office, 8, King-street, St. James's-square, S.W.

Handsome Service of Silver and Silver-gilt Plate, the Property of a Gentleman.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 14, a handsome SERVICE of SILVER and SILVER-GILT PLATE, the Property of a GENTLEMAN, removed from a Mansion in the Country, comprising a Silver-gilt Dessert Service, consisting of a set of four Fruit-dishes, supported by groups of children in frosted silver—a pair of handsome Candelabra, of five lights each—Table Ornaments formed as animals—a large Sideboard Dish—embossed with figures. Also a Service of King's Pattern Table Pattern of Sou-tureaux and Covers, a choice Second Course Dishes, large Salvers, Waiters, Tea Services, Tea Urns, Mugs and Tankards, a set of six Cluster-column Candlesticks, Salt-cellars, &c.; also capital plated Dish-covers, Venetian and other Dishes, &c.

Fine Old Porcelain and Decorative Objects, the Property of a Gentleman.

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Collection of Modern Pictures, the Property of a Gentleman.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 16, a valuable COLLECTION of MODERN PICTURES, the Property of a GENTLEMAN giving up his residence in Harley-street, including many Works of importance, obtained direct from the Artists and exhibited at the Royal Academy; comprising the beautiful Works of W. P. Frith, R.A.—Two Cabinet Works of T. Faed, R.A.—Two Works of E. Nicol, R.A.—a Landscape, with Sheep, by T. Greville, R.A., and T. S. Cooper, R.A.—a highly important Work of John Russell, and some choice pieces of French and English Art.

The very choice Library of A. G. DEW-SMITH, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 14, the very choice LIBRARY of A. G. DEW-SMITH, Esq. The Books are in the finest condition, to a great extent uncut copies, and are generally splendidly bound by Bedford, Clarke, Lewis, Riviere, Pratt, and other celebrated binders; and include Offitium B. Marie Virginis and other Horn—Manuscripts on Vellum with Illuminations—Shakespeare's Poems, 1616, with the excessively rare Portrait—Milton's Paradise Lost, Comus, Lycidas, and Poems, all first editions—Book Book, Biblia Pauperum in Italian—Blake's Visions of the Daughters of Albion and America—Dibdin's Bibliographical Works, 12 vols.—Ruskin's Stones of Venice, Modern Painters, and other Works—Vasari, Vite dei Pittori, first edition—Spenser's Complaints and Collin Clout, first editions—Dryden's Poems and Battle of Agincourt, 1619—Folliott Hysseratomachia, first Aldine edition—Together with the choice collection ever formed of the first editions of the Works of Shelley; also first editions of the Works of Coleridge, Lamb, Keats, Landor, Tennyson, and other favourite English Authors. May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

Very Fine Examples of the Works of A. Dürer, Rembrandt, Schöngauer, and other Old Masters; and highly-finished Drawings by E. Burne Jones, J. F. Lewis, J. M. W. Turner, &c., the Property of A. G. DEW-SMITH, Esq.

MESSRS.

**SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, January 30, at 1 o'clock precisely, conspicuous examples of the WORKS of Rembrandt, Campagna, Duran, Jacopo Francia, Leyden, Mantegna, Meekens, Moretto, Niccolò da Modena, Politojano, Mark Antonio Ramondi, Rembrandt, Schöngauer, Dirk van Nieuwlandt, and others; and highly-finished Drawings by E. Burne Jones, J. F. Lewis, J. M. W. Turner, &c., the Property of A. G. DEW-SMITH, Esq., the whole selected with taste and judgment. May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

Important and Valuable Collection of Ancient and Modern Music (Theoretical and Practical) forming the Library of the Rev. E. GODDARD.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 4, and Following Day, at 1 o'clock precisely, the important and valuable COLLECTION of ANCIENT and MODERN MUSIC belonging to the Rev. E. GODDARD; among which will be found various Works of Beethoven in Scores—Haydn, Mendelssohn-Berthold, Mozart, Spohr, &c. Scores—Chambonnières, Pièces de Clavecin, 1670, very rare—Hawkins's (Sir J.) History of Music, 5 vols. plates—Law's (H. and W.) 12 vols. Psalms put into Music, 4 vols. very scarce—Works of the Bach Family, numerous editions, including J. S. Bach's Werke, 33 parts in score, believed to be quite complete—Beethoven, Bononcini—Boyes's Cathedral Music, 3 vols. large paper, original edition, fine and splendid copy; together with some important MSS. Chaucer, Correll, Crotch—curious old Songs—Le Trésor des Pianistes, 33 vols. half morocco, Paris, 1861-71—Lambertini's rare Work on Ballets, published at Nuremberg, 1716, very rare—a large Collection of Motets and Masses by the most celebrated Composers, bound in 13 vols.—important Volume of MSS. containing a fragment by Haydn, a fragment of eccentric scribbling by the inspired hand of Louis van Beethoven, and others, formerly in the possession of that well-known English composer, J. Cramer, who authenticated it in 1850, &c.—a fine and genuine Tenor, by the celebrated Forster, and a few other Instruments—a few Prints and some Original Paintings by E. Pucker; also some Books in General Literature, including Biographie Universelle, 63 vols.—Collection Classiques Français, par l'Alme Martin, 74 vols.—Hasted's History of Kent, 18 vols.

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SATURDAY, JANUARY 26, 1878.

CONTENTS.

LECKY'S HISTORY OF THE EIGHTEENTH CENTURY ..	115
DRUMMOND ON THE JEWISH MESSIAH ..	117
BUTLER ON LIFE AND HABIT ..	118
NOVELS OF THE WEEK ..	119
BOOKS FOR THE YOUNG ..	120
LIBRARY TABLE—LIST OF NEW BOOKS ..	121—122
PSYCHOLOGICAL CURIOSITIES OF CREDULITY; CHARLES THE FIRST'S NEGOTIATIONS WITH THE SCOTCH; THE 'BIBLIA PAUPERUM'; THE MOABITE POTTERY; PROF. SOROMENHO ..	122—124
LITERARY GOSHIP ..	124—125
SCIENCE—M. BECQUEL; M. REGNAULT; SOCIETIES; MEETINGS; GOSHIP ..	125—127
FINE ARTS—ROYAL ACADEMY WINTER EXHIBITION; GOSHIP ..	127—131
MUSIC—HER MAJESTY'S THEATRE; MONDAY POPULAR CONCERTS; GOSHIP ..	131
DRAMA—THE WEEK ..	131—132

LITERATURE

*A History of the Eighteenth Century.* By William Edward Hartpole Lecky. Vols. I. and II. (Longmans & Co.)

THERE are several histories of the eighteenth century, but none of them is so pre-eminent in merit and authority as to rank among English classics. The best known are those of Smollett, Belsham, and Lord Stanhope. If that by Lord Stanhope be superior to the others it is chiefly because its author had access to materials at once new and valuable, and that he turned to account the special information which he had acquired. Had Macaulay been spared to treat this period he would assuredly have eclipsed any predecessor. If Thackeray had carried out his intention and written a history of the reign of Queen Anne one part of the century would have had an adequate historian. As it is, no picture of that reign is both so vivid and true as the one to be found in the romance of 'Esmond.'

Before we read the present instalment of Mr. Lecky's history we were prepared to find in him an historian of the eighteenth century who would lessen our regret for the loss of Macaulay and Thackeray with their designs unfulfilled. Though the volumes fall far short of the ideal standard of excellence, yet they are contributions to the history of the period of surpassing merit. It is their plan rather than their substance which has disappointed us. The student of history will find them replete with interest, but the ordinary reader will consider them somewhat hard to understand. They contain too much disquisition and too little story. There are nine chapters in these two closely printed volumes of 1,220 pages, embracing the period from the beginning of the reign of Queen Anne to the death of George the Second. The first chapter covers 168 pages, and contains as much matter as many an ordinary octavo. Other chapters are longer still. A break in the narrative, covering several chapters and about 500 pages, is devoted to a sketch of the affairs of Scotland and Ireland. The affairs of the latter country are treated at, what Mr. Lecky himself admits to be, "somewhat disproportionate length." Indeed, he has given a condensed account of Ireland from the time of the Norman Conquest down to the middle of the eighteenth century, an account which is far too long and minute for an episode and not sufficiently detailed for a history. Moreover, there are obvious indications that this is chiefly designed as an antidote and answer to Mr.

Froude's 'English in Ireland.' Frequent and extended foot-notes contain uncomplimentary references to Mr. Froude's statements. Now these corrections are of great value, but the worst is that they are misplaced. A history ought not to be written by way of answer to another history. It is the part of the critic to weigh the results of historians and pronounce judgment upon them. It is to be feared that Mr. Lecky has not only done harm to his own work by his antagonism to Mr. Froude, but that many readers will fail to be impressed by his strictures. Few but critics and students read both the text and foot-notes. Had Mr. Lecky embodied in an article what he has said in these foot-notes, he might have conducted his crusade against Mr. Froude with greater effect.

At the outset Mr. Lecky devotes some pages to criticism. In this case Lord Stanhope is the subject of his remarks, and the relative position of Whigs and Tories is the topic on which he dilates. Lord Stanhope had written that "a modern Tory resembles a Whig of Queen Anne's reign, and a Tory of Queen Anne's reign a modern Whig." It is true that Mr. Lecky refers to "an historian of great eminence," without naming any one, and sets forth that historian's arguments without quoting any passage, yet we do not think that we err in supposing him to mean Lord Stanhope, and to have in view the words quoted above. If so, the simple answer is that, having among his ancestors some eminent Whigs and a rabid Republican, it was natural in Lord Stanhope to hold that, had these ancestors lived in later days, they would have thought and acted in politics as he himself did. Instead of filling several pages with arguments to the effect that Whigs and Tories have not interchanged their principles, Mr. Lecky might have contented himself with a brief reference to a matter which, as put by Lord Stanhope, does not admit of or merit serious consideration. Nearly five hundred pages further on, in the same volume, Mr. Lecky adverts to the subject. Here he deals with it more satisfactorily, though at too great length. The true explanation of the difference between Whig and Tory, or Liberal and Conservative, is natural and obvious. At certain periods, there are classes of men who profess political opinions, not because they personally sympathize with them, but because they find it to their personal advantage to espouse them. So long as the Roman Catholics were subjected to disabilities, they acted cordially with the Whig party, which declared that these grievances were intolerable, and laboured for their removal. But that cordiality has ceased to exist. Thus it is with the Dissenters. They too are associated with Liberals because the Liberal party has assiduously striven to remove their disabilities; whenever the time shall come for the name of Dissenter to have no meaning, those persons who go to chapel will furnish recruits to the party composed of those persons who go to church. The Jews, till a comparatively recent period, had a final and great grievance. While it existed the Jews were foremost in acting with and aiding the Liberal party. Now that the grievance has been removed, owing to the perseverance of the Liberals, a Jew sits in the House of Commons as a representative of Conservative opinions. In all past stages

of the world's history there have been, as in all future stages there always will be, men who do not wish for change, and other men who are dissatisfied unless there is a constant succession of changes. It is not in politics only that some persons are discontented and others are perfectly satisfied with things as they are. In all departments of life and exertion one section of mankind thinks that what was good enough for bygone generations is good enough for it, and another section thinks that what may have suited bygone generations will not do for it. These things are obvious, but to the exposition of such matters Mr. Lecky has devoted considerable space and exhausting arguments. The gist of what he says is that "stupidity is naturally Tory," and that "folly, on the other hand, is naturally Liberal"; that "the colossal weight of national selfishness gravitates naturally to Toryism"; that, "on the other hand, the acrid humours and more turbulent passions of society flow strongly in the Liberal direction. Envy, which hates every privilege or dignity it does not share, is intensely democratic, and disordered ambitions and dishonest adventurers find their natural place in the party of progress and of change." Here it ought to have been added that two minor subdivisions absorb a certain number of the extreme members of both parties; that there are Tories, of whom the late Col. Sibthorpe was a type, who carry their aversion to change to the verge of insanity, refusing on what they call principle to travel by rail, and that there are Liberals, like Major Cartwright and Sir Francis Burdett at one stage of his career, who object to everything which is established simply because it is old.

In Mr. Lecky's comments on parties and his discussion of party measures, his own impartiality or indifference is conspicuous. It would be difficult to tell whether he is a Whig or a Tory in politics from any evidence contained in these volumes, though it is apparent that, as regards all religious questions, he is a Liberal among Liberals. For this his previous writings have prepared us; but, because this is his favourite attitude, he is unable to give to secular topics that life and colouring which makes the Conservative indulgent to the vehement partisanship of Macaulay, and almost induces the Liberal to admit that there is some merit in Sir Archibald Alison. The historian of an agitated political period who does not take a side will fail to find any one to side with him.

The only personage in English politics for whom we think that Mr. Lecky betrays a marked liking is Bolingbroke, and even for him his sympathy would probably have been stronger and more apparent had not Bolingbroke, in his capacity of a free-thinker, written utter rubbish. Neither the military greatness of Marlborough nor the statesmanship of Walpole excites his enthusiasm. A really true and striking portrait of Marlborough has never yet been limned. Macaulay dwelt too much on his failings, making him out to be one of those perfect monsters never seen by the world. Perhaps Thackeray's sketch of "Corporal John" is the most satisfactory representation of the great master of war and the equally great miser, of the unscrupulous politician who must often have thanked Heaven that he had a country to betray, and of the con-

summate soldier who had an almost intuitive knack of organizing victory. Mr. Lecky depicts him, in a half-hearted and hesitating way, as a skilful and humane general, an incomparable statesman, a fascinating personage, a firm friend, a faithful husband, an unpopular man, who was rapacious and guilty "of very gross and aggravated treachery." When he goes on to say that Marlborough's downfall was largely due to the popular dread that he would act the part of a second Cromwell, he increases the difficulty experienced by those persons who read the many pages devoted to the subject in understanding what manner of man Marlborough really was. The same difficulty is experienced when we turn to the character of Walpole as a whole. In parts the sketch is firm and effective; but qualifications follow which diminish the clearness of the outline, and render us doubtful as to the real nature of the man. It is an exaggeration to say that he began his university career "with some distinction"; all the evidence we have points to the opposite conclusion. In the general sketch of Walpole as a Minister there is much shrewd remark. There is truth in the observation that to estimate Walpole fairly we must consider the ills which he prevented as well as the measures which he passed. Though not a great reformer, orator, or administrator, he was yet one of the most successful of English ministers, because, as Mr. Lecky wisely says,—

"Finding England with a disputed succession and an unpopular sovereign, with a corrupt and factious Parliament, and an intolerant, ignorant, and warlike people, he succeeded in giving it twenty years of unbroken peace and uniform prosperity, in establishing on an impregnable basis a dynasty which seemed tottering, in rendering, chiefly by the force of his personal ascendancy, the House of Commons the most powerful body in the State, in moderating permanently the ferocity of political factions and the intolerance of ecclesiastical legislation."

Among the objections urged by Mr. Lecky against Walpole is one which we are surprised that a writer of his intelligence should set forth. It is that "in his party he aspired to and attained the position of sole Minister." This, indeed, was made a frequent charge against him by pamphleteers out of doors, and by such men as Pulteney and Pitt in Parliament. To us it seems one of the most absurd charges ever made against him, because it really means that Walpole was resolved to be the head of his own Administration, and to be, what such a head is now styled, Prime Minister. Before his time the sovereign acted as the head of the Government. The ministers were what, on Lord North's showing, George the Third desired his ministers to be—the heads of departments, being individually responsible for their separate offices, but not collectively responsible for the policy and acts of the Administration. His ignorance of the English tongue prevented George the First from presiding at Cabinet Councils as other sovereigns had been accustomed to do. This change in the old system was followed by that which began by Walpole aspiring to act as "sole Minister," and ended in the custom being established of a Prime Minister acting as the responsible and recognized head of every Administration. Another charge, that of obstinately clinging to power, which is commonly brought against Walpole, is repeated by Mr. Lecky. As a general rule, a statesman is no more

to be blamed for remaining in office so long as he can do so in conformity with the constitution than any man is to be blamed for occupying a post for which he is qualified, and to which he has been regularly appointed. The truth is that Walpole resigned as soon as he ceased to command a working majority in Parliament, and that he had to resign was a national misfortune. Though on some points Mr. Lecky has not treated Walpole with discrimination, and though he appears to be rather too anxious to discover and state his faults, yet he has summed up his merits in a few admirable sentences which merit quotation:—

"It is impossible, I think, to consider Walpole's career with adequate attention without recognizing in him a great minister, although the merits of his administration were often rather negative than positive, and although it exhibits few of those dramatic incidents, and is but little susceptible of that rhetorical colouring, on which the reputation of statesmen largely depends. Without any remarkable originality of thought or creative genius, he possessed in a high degree one quality of a great statesman—the power of judging new and startling events in the moments of excitement or panic as they would be judged by ordinary men when the excitement, the novelty, and the panic had passed. He was eminently true to the character of his countrymen. He discerned with a rare sagacity the lines of policy most suited to their genius and their needs, and he had a sufficient ascendancy in English politics to form its traditions, and give a character and a bias to its institutions. The Whig party, under his guidance, retained, though with diminished energy, its old love of civil and religious liberty, but it lost its foreign sympathies, its tendency to extravagance, its military restlessness. The landed gentry, and in a great degree the Church, were reconciled to the new dynasty. The dangerous fissures which divided the English nation were filled up. Parliamentary government lost its old violence; it entered into a period of normal and pacific action, and the habits of compromise, of moderation, and of practical good sense, which are most essential to its success, were greatly strengthened."

Before turning from Walpole, we should like to quote a passage in the account of Pitt, where Mr. Lecky points out the features of resemblance between our greatest peace and our greatest war minister of the eighteenth century. However, as the passage would fill too much space if given in full, we can but indicate its purport. The difference between them was that, while Walpole was a clear, shrewd and forcible debater, Pitt surpassed Chesterfield in grace and almost rivalled Demosthenes in power. The private life of the former was lax, that of the latter immaculate; but then, Mr. Lecky says, it must be remembered "that the first was full of constitutional vigour, while the second was a confirmed invalid." They differed less in integrity than is usually imagined; both received large and similar rewards for their services. Both were factious at one time in their careers, Walpole towards Stanhope, and Pitt towards Walpole and Newcastle. The former, but not the latter, was guilty of nepotism. The former disliked anything theatrical and declamatory; the latter was always acting. "The first was incomparably superior in his knowledge of finance; the second in his management of war. The first loved peace, and made England very prosperous; the second loved war, and surrounded his country with glory."

Among the many and generally interesting disquisitions with which Mr. Lecky inter-

spersed his work, not the least likely to attract notice is that which relates to the way in which literature and its cultivators were encouraged at the beginning of the eighteenth century. The arguments here used in favour of the national encouragement of literature resemble those which have recently been employed in support of the endowment of research by the Government. Mr. Lecky, however, is much more catholic than the crotchets-mongers who contend that the chief end of a legislature is to find money for the sustenance and emolument of men who call themselves scientific. In the opinion of Mr. Lecky, the cultivation of literature is as well worthy of aid and countenance as the pursuit of science. He argues that here the law of supply and demand breaks down. Not having the fear of Mr. Herbert Spencer before his eyes, he even maintains that the belief in the uselessness of Government interference, "in speculation is one of the most superficial of fallacies, and in practice one of the most deadly of errors." He goes on to argue that the professors of the higher forms of literature and science would starve under the unmitigated operation of the law of supply and demand. Some men, it is true, have done great things, notwithstanding the untowardness of their circumstances. There have been martyrs of literature who, he thinks, have been scarcely less memorable than those of religion. On the other hand, there are demagogues in literature as well as in politics—men who labour to please the taste of the uneducated majority, who rapidly write books which are as rapidly read and forgotten, and in whose hands style is degraded, through an endeavour after popularity, as much as in the hands of pedants, and who, in their desire to conform to middle-class prejudices, are as servile as any courtier. He gives a list of men, from Bacon down to Wordsworth, who could not make a livelihood by their works, and he contends that very few of the men "whose genius has irradiated nations, and whose writings have become the eternal heritage of mankind, obtained from their works the income of a successful village doctor or provincial attorney." All that Mr. Lecky says on this head is well put, yet we think that the subject itself has but an indirect connexion with the history of this country in the eighteenth century. Like many other digressions in these two volumes, this one might have been made the thesis of a forcible and timely article in a monthly or quarterly review.

Another topic quite as interesting as the foregoing is treated with great good sense and effect. This is the importance of having young men in Parliament. Statesmanship, as he rightly remarks, is not like poetry, and it is necessary, in order to obtain trained statesmen, that young men should be returned as representatives. But on these and many other topics which are dealt with or glanced at in Mr. Lecky's work we cannot now enlarge. It is the characteristic of these volumes, and it is their drawback from an artistic point of view, that they contain too many pages which mar the progress and development of the story. Indeed, the purely historical part is rather ostentatiously neglected. Mr. Lecky avows that it is the plan of his book "to avoid as much as possible discussing the personalities of history, except so far as they illustrate the



political character and tendencies of the time." Now a history in which personalities are neglected is like a novel without a plot, like dry bones in which there is no life, like the old almanac of Lord Haile. The great historian ought to aim at giving to the names of bygone personages the attraction of living realities. Mr. Lecky prefers the task of accumulating and marshalling facts to that of representing, as in a mirror, the generations that have passed away. A novel with a purpose may be well written and full of curious details, yet it is almost certain to fail in the attributes of a first-class novel. Mr. Lecky's work is a remarkable collection of facts, but it is not such a history of the eighteenth century as might have been written. The two best chapters are those in which Mr. Lecky follows the manner pursued in his other works; the one which treats of national tastes and manners closes the first volume; the other, which depicts the religious revival of the eighteenth century, closes the second.

It is unnecessary to add that Mr. Lecky writes well. It is almost as unnecessary to state that he sets forth his facts with care. An absence of dates at the head of each page is sometimes confusing, and a frequent omission to note the year and month in the text also leads to doubt as to the period referred to. Several phrases might be altered with advantage. It is inaccurate, for instance, to write about the "immobility of the judges"; it is pedantic to describe the Duke of Shrewsbury's retirement as "a long period of occultation"; it is not justifiable to print "fueros" as an English word; it is a mistake in these days to write "imposthume" instead of abscess; it is an error to state that caricatures, which were of Italian origin, first came in during the reign of the Georges, seeing that they were common in Holland, and were known here in the time of Cromwell; it is bad taste, if not worse, to describe Queen Caroline as "jesting with the coarseness of a trooper"; it would have been better to have used a modern word than to write that a "ply" hostile to art was given to the English people by the Puritans; it would have been more accurate to write vails instead of "vales" and Carstairs instead of "Carstairs"; it would have saved a misunderstanding when it is said that "Lord Shelburne never visited Ireland" to specify which Lord Shelburne is referred to, seeing that the best known Lord Shelburne had certainly lived there; it would have been better to have styled Wood, whose halfpence caused so much turmoil, an ironfounder, and not an "ironmonger"; and it would have certainly been proper to write about Ireland as a country, and not, as has been done at p. 423 of the second volume, to call it a "colony."

For blunders such as those we have specified the author is responsible. They do not seriously detract from the substantial merit of a work which, if less perfect than we had hoped for, is not inferior to anything from Mr. Lecky's pen. But many a reader will complain that the printer and publisher have done an injustice to the substance of the book by presenting it to the public in a form unworthy of its importance. Though all copies appear in the small type of that before us, we hope, for the sake of the reputation of the eminent firm of printers whose imprint it bears,

that all the pages of other copies are better specimens of typography than many in ours.

*The Jewish Messiah: a Critical History of the Messianic Idea among the Jews, from the rise of the Maccabees to the closing of the Talmud.* By James Drummond, B.A. (Longmans & Co.)

THE idea of a future Messiah originated with that noble order of men under the Jewish dispensation whose teaching elevated the race, purifying and exalting their faith amid prevailing corruption. Meditating on the present, looking back to the reign of David and surrounding it with a halo increasingly bright, they dreamed of a future more glorious still—of a greater king, who should inaugurate happier times—of the universal spread of Jehovah's worship with its centre in Jerusalem, whence the righteous sovereign should extend his peaceful sway over the peoples of the earth. A time of national depression or disaster excited such hopes most readily; while prosperity naturally pushed them into the background. The faith in the Messianic Idea advanced and receded according to the aspect of national affairs. But it had much influence over the better part of Israel, strengthening their faith in the promises of God, and keeping alive their hope of national independence.

The work before us deals with a part of the history of the Messianic Idea, and that the least important. It is therefore an imperfect description of the subject. Had the adaptation of the Messianic Idea presented in the Gospels been treated, the book would have acquired more interest; but such was not the writer's purpose. The Christian aspect of the Messianic conception—its exaltation and purification by Jesus Christ—did not come within the scope of our author's discussion. It is only the Jewish idea, as the Jews themselves held it at a certain period of their history, that engages his attention.

The book presents evidences of careful research. Its author has consulted most of the sources of information, and made a judicious use of them. He is cautious, calm, clear. The conclusions he forms are generally correct. Amid conflicting opinions he pursues his way, adopting what is good, and rejecting the improbable. The reader need hardly look for new views or any material advancement of his knowledge on the subject; but he will find a valuable digest or summary of what scholars have written on it. The author is a fair critic, whose deductions are well considered.

The work consists of two books, the first giving the sources, the second the history. The former occupies not less space than 176 pages; the latter a little more. The sources consist of what is commonly called the Apocalyptic literature, including Daniel, the Sibyllines, the Book of Enoch, the Assumption of Moses, Fourth Esdras, the Apocalypse of Baruch; with the Psalms of Solomon, the Jubilees, the Targums and Talmud. This portion is too long, especially as the writer goes over ground that has been well trodden. Had the best results already attained been briefly given as introductory to the second book containing the history, the author would have done enough, and reserved valuable space for more useful matter. We cannot say that all the literature of the subject has been

examined by Mr. Drummond. This indeed he confesses, candidly admitting that he has not seen even such a book as Fritzsche's 'Libri Apocryphi Veteris Testamenti,' published in 1871. His views would have been enlarged by the perusal of various books which he knows not or neglects. Much more should have been assumed as settled; and he might then have given in broad outline what is now scattered among details. The *agere actum* principle is carried to excess; especially in the case of the book of Daniel, whose origin, date, object, and interpretation have been expounded by sound critics. The long refutation of Hengstenberg respecting the meaning of the seventy weeks and their singular division is superfluous. Some descriptions, again, are too brief to be satisfactory, such as those about the Targums and the Talmuds. They should either have been omitted altogether, or been longer. In regard to these Jewish works the author does not always seem happy in selecting the authorities he follows. One might suppose from his remarks that Jost is of equal weight with Graetz.

The second book, which is occupied with the history, is cut up into small chapters. Here the reader's attention is distracted by bits of intelligence and minute details, so that he hardly gets a comprehensive view of the subject. But the mind of the writer is better fitted for the investigation of particulars than for a general or masterly survey of a topic. He loves to draw small lines rather than broad features. It is possible, however, to sacrifice the clear sketch of a whole to the confusing effect of multiplied particulars.

The discussion of the Sibyllines is less happy than that of Enoch. Perhaps Mr. Drummond was influenced too much by Friedlieb's theories, which are often incorrect. Those of Alexandre are much superior, as is his edition generally. In regard to Enoch, the detailed synopses of the views held by Ewald, Tidemann, Schürer, Volkmar, &c., are unnecessary. In like manner, the notice of the contents of the Apocalypse of Baruch is needlessly tedious. The account of the Assumption of Moses is thin, and the discussion of the date poor. The Targums are also treated in a meagre and perfunctory way. And Jonathan's paraphrase of Isaiah ix. 6, to which particular reference is made in another connexion, is incorrectly understood both by Mr. Young and Oehler, the latter of whom Mr. Drummond follows. The true meaning is given by Gesenius, in his 'Commentar ueber den Jesaja.' The Psalms of Solomon are excellently described. The chapters on the divisions of time, and the signs of the last time, might have been dispensed with; while a sentence or two would have been enough for the matter of the sixth chapter, entitled "Forerunners of the Messiah." The twelfth chapter furnishes a good example of the work: full of details and quotations which tend to burden and distract the mind.

With so many debatable points, it is almost superfluous to say that we differ from various sentiments in the book. The argument to prove, in opposition to Hengstenberg and others, that Daniel vii. 13, 14, is not Messianic, seems to us invalid, though conducted with confidence. "The Son of Man" suits the Messiah much better than Israel, especially as he comes "with the clouds

of heaven," and is "as a son of man." The pre-existence of Messiah is implied in the passage; and Hitzig's explanation, adopted by Mr. Drummond, must be rejected. In like manner various passages in 4 Esdras are interpreted so as to eliminate from them the idea of Messiah's pre-existence, but unsuccessfully. On this point the writer's usual impartiality seems to have deserted him.

In the chapter on the Talmud, Simon the Just is said to have been high priest "in the time of Alexander the Great or somewhat later." This implies that Simon I. is meant by the Just, as Josephus understands. It is much more probable, however, that Simon II. is meant, as the majority of Jewish scholars believe. Hence he could not have been contemporary with Alexander the Great; living as he did 221-202 B.C. The long note in which Mr. Drummond gives the results of a Dutch pamphlet about the great synagogue, and attributes to them a high degree of probability, contains several questionable statements which need modification. When it is said that the Talmudists repeatedly represent Simon the Just as contemporaneous with Alexander, it should be remembered that Simon II. is the Just in most passages of the Talmud, as in Menachoth, 109b, and Joma, Jerus. 6, 3. The great synagogue receives no light from Kuenen's pamphlet additional to that which Krochmal had already shed upon it.

The work is carefully compiled. It concentrates the results of criticism and balances the varying opinions of scholars with general impartiality. To the student it will be most useful, as presenting much information in a lucid and popular form. But the least interesting part of the history of the Messianic Idea should not fill a big volume. The space occupied is too great; it would suffice for the whole history, including the appropriation of the name and signification of Messiah by Jesus Christ. The Messianic Idea emerges seldom and dimly in Jewish extra-canonical books. Indeed, it was never an essential part of the national creed.

*Life and Habit.* By Samuel Butler. (Trübner & Co.)

THE doubt which former works by the author of this curious volume suggested will not be set at rest by 'Life and Habit.' He affirms, indeed, towards the close, with an air of almost injured innocence, that "it should be sufficiently apparent" that he is in "very serious earnest, perhaps too much so, from the first page of this book to the last." Perhaps it should; but the fact is that it is not, and the reasons assigned to prove its seriousness are not more convincing than those by which the author of 'Rab and his Friends' demonstrated the supreme gravity of the life of his canine favourite, because it was "fu' of fechtin'." Mr. Butler's book is also "full of fighting," and he assures his readers that his arguments are *bonâ fide*, "although, perhaps, sometimes admitting of a humorous side." "Some very decorous volumes," no doubt, contain a good many seeming grains that turn out to be only chaff, and this consideration determined him to furnish the public "for the third time" with "a book whose fault should be rather in the direction of seeming less serious than it

is, than of being less so than it seems." He goes on, however, to explain that he did not "seriously" believe in his subject when he began to write upon it. Describing a pebble on the ground with what seemed a pleasant "sheen," he took it up, turned it over for his "amusement," and found it grew brighter and brighter as he examined it. At length the pebble or its "sheen" fascinated him, and he gave "loose rein" to "self-illusion." The whole aspect of the world was changed; the trifle was "a talisman of inestimable value," and though told that it was the property of Lamarck, he cared not who the owner was, so be that he might use and "enjoy" it. So it has been polished by this literary lapidary, who is yet "no jeweller," but whose mingled use and enjoyment of the "talisman of inestimable value" leaves him doubtful whether he has been himself deceived or is the agent in deceiving others, or whether, indeed, he has found a real jewel at all. Whereupon Mr. Samuel Butler concludes with this undeciphered riddle, "Will the reader bid me awake with him to a world of chance and blindness? Or can I persuade him to dream with me of a more living faith than either he or I had as yet conceived as possible? As I have said, reason points remorselessly to an awakening, but faith and hope still beckon to the dream." These are seemingly serious words enough, and they pretty well seal the doom of faith and hope, which must surely be abandoned if all they can do is to "beckon to a dream" of a "living faith," which reason pronounces an illusion. The "world of chance and blindness" is left the only reality; for if reason be not the "direct inspiration of the Almighty," as Mr. Carlyle has defined it, we have no organ for ascertaining the truth, and life is as dreary a jest as Von Hartmann himself has ever alleged it to be. If we can only keep our faith and hope in a dream by putting out the eyes with which alone we can see, we are obviously in a bad way, and may believe that "life and habit" and all therewith connected are but the successive stages of illusion the pessimists aver they are.

Mr. Butler, it will thus be seen, brings us face to face with some momentous matters, the most momentous of all with which we can deal. Nevertheless, the question will recur, Is this book a mere *jeu d'esprit*, or are we to accept it as a contribution to genuine and serious inquiry into problems of the profoundest significance and the widest scope? To us it seems that the answer will have to be of as doubtful import as the question. It is both the one and the other. There is serious and important scientific truth in it; but it is set in all sorts of fanciful lights, and carried into remote and dubious byways, and the task of severing the grain from the chaff is as hopeless an undertaking as weaving ropes out of the sand by the sea-shore, a task which the Enemy of Mankind is traditionally believed to have set a wise man in days of yore. There can be no question that the unconsciousness or quasi-unconsciousness with which, under the influence of habit, we perform certain acquired actions may be considered with reference to embryology and inherited instincts in such a way as to throw light upon a good many things about which men are anxious to know. This is the consideration to which Mr. Samuel Butler devotes himself,

but eschewing at the outset "the smallest pretension to scientific value, originality, or even to accuracy of more than a very rough and ready kind," believing that truth which is at all of a robust order will stand a good deal of misrepresentation. Which is intelligible enough. But why does the author go on to disclaim any wish to instruct, and declare he will be satisfied with merely "entertaining and interesting" people of a somewhat speculative turn, who yet do not wish or have not aptitude to speculate too deeply? The "loose rein," it must be said, is sometimes very loose indeed, and, therefore, the *jeu d'esprit* theory of the book again claims to be in the ascendant.

The whole foundation of the speculation—whether it be real and earnest in the Long-fellow sense, or altogether of the phantom character of the world of dreams—is the fact, which cannot be questioned, that actions even of great complexity may, through the familiarity of habit, come to be performed with mechanical precision and certainty, and with nearly absolute unconsciousness. The most perfect knowledge may thus in a sense be of the unconscious order. We have often heard that genius of the highest type is thus unconscious, and in the daily habits of all of us there are complex processes performed, every step in which at the first may have had to be painfully followed out with a consciousness of the difficulties that had to be met and overcome, but which ultimately are performed without the slightest conscious effort. This fact or law of life and habit, it will be seen, applies not merely to the lower modes of action, which are generally classed as mechanical and instinctive, but is also applicable to the most complex and the highest intellectual operations, while it has an important bearing also on the sphere of ethics and religion. When reasoning about right and wrong becomes so rapid as to defy conscious reference to first principles, we have attained an automatic moral stage, it may be, but a stage of a higher level than when we are painfully picking our steps and testing everything by conscious reference to reason and conscience. If, however, familiarity and the perfection of knowledge are built upon a mass of conscious volitions and actions, and the consciousness disappears when the later stage is reached, being absorbed, as it were, into what it produces, why should we draw the line at those actions which are acquired after birth? Before birth—in the life of the embryo—the same law and principle may have held good. Why should it not? If we can only conceive that it might, we shall discern a hint of how instinctive habits (for the term instinctive only cloaks our ignorance) may have been formed not only in the human but in all other animal embryos. For the embryo of a chicken, say, in breaking through its shell may then be claimed the same kind of reasoning power and contrivances as we men exhibit in later life. The fact of its not probably perceiving its own forethought may only be because, through frequent previous repetitions, the intellectual operation has become automatic. The link that is lacking here to complete the chain of reasoning is the knowledge that the automatic actions in the embryo state, as well as those which blossom into instincts after birth, have ever been done by the chicken before. This difficulty is got over, and the missing link supplied, by the



assumption—which is, no doubt, considerable—that in the growth of the embryo of the chicken, or in its gradual formation of itself, it is the same chicken which makes itself over and over again; because all knowledge and volition must have been contained in the “primordial cell (whatever this may be), which slumbers, but never dies,—which has grown, and multiplied, and differentiated itself into the compound life of the world, and which never becomes conscious of knowing what it has once learned effectually till it is, for some reason, on the point of, or in danger of, forgetting it.” This points then to “one great personality of life as a whole,” which has been split into innumerable centres of thought and action, each of which is wholly or nearly unconscious of its connexion with the other members.

Each cell in the human body, and each corpuscle in our blood, has a separate life of its own, and every individual is made up of a consensus of “countless sensations and impulses on the part of” these “our tributary souls,” unconscious that they are parts of us, and working out their own little destinies. If that be so, and if the actions they perform are performed by thought or reason, which has come to be unconscious because of frequent repetition through the ages, but of which they are no longer aware, just because they are perfectly performed, is it not conceivable that these atom-lives, composing a mightier than themselves, and working collectively in subordination to its greater ends, may be analogous to another greater organized life in which human beings are the atoms? May we men and women not be such atoms, undesignedly combining to form some vaster being, though we may not perceive either that it exists, or realize the scheme or scope of our own combination?—

“And this, too (says Mr. Butler), not a spiritual being, which, without matter, or what we think matter of some sort, is as complete nonsense to us as though men bade us live and lean upon an intelligent vacuum, but a being with what is virtually flesh and blood and bones; with organs, senses, dimensions, in some way analogous to our own, into some other part of which being, at the time of our great change, we must infallibly re-enter, starting clean anew, with bygones bygones, and no more ache for ever from either age or antecedents. Truly, sufficient for the life is the evil thereof. Any speculation of ours concerning the nature of such a being must be as futile and little valuable as those of a blood corpuscle might be expected to be concerning the nature of a man.”

Then why make the attempt?

Enough has been said to indicate the nature of the curious and bewildering speculations with which this book teems. Though presented in the bare form in which for the sake of compression we have been compelled to offer them, it will be seen that they afford scope for abundance of ingenious conjecture. But all is conjecture from beginning to end, if we except the scanty foundations regarding the effects of habitual action in tending to displace conscious knowledge. It is easy to admire the author's ingenuity, and admit that he has given us a book that may quicken speculation and send it speeding in almost countless different directions. But after paying all due tribute to his ingenuity, and to the marked subtlety and ability of his thought, it is impossible to avoid asking to what purpose

it all is? Here the double character of the work may stand him in good stead. He promised entertainment, not science or philosophy, or even instruction, and what right have his readers to quarrel with him for not providing the latter? Perhaps none; but then ought he to mix up with his pleasantries those vaguely solemn references which, in spite of them, give so serious an aspect to the book? As a mere work of imagination, ‘Life and Habit’ may be accepted with some measure of thankfulness. But the scientific foundation on which the author professes to build, and which so soon disappears as he disports among vagaries that recall the doctrine of metempsychosis, old ideas about the world being a living being, and a hundred and one other extravagances of the ancients and the Middle Ages, lends to the book that element of seriousness which makes it so perplexing and bewildering. If it be a mere *jeu d'esprit*, it is too elaborately wrought out; but as a work of earnest import, in spite of the instruction and entertainment to be derived from it, it is too flighty to be of much real value.

#### NOVELS OF THE WEEK.

*Ruby Grey.* By W. Hepworth Dixon. 3 vols. (Hurst & Blackett.)

*Marmorne.* (Blackwood & Sons.)

*A Chaperon's Cares.* By Mary Catherine Jackson. 2 vols. (Smith, Elder & Co.)

*Estelle.* By the Author of ‘Mercer's Garden.’ 2 vols. (Bell & Sons.)

*Le Comte Orphée.* Par Louis Ulbach. (Paris, Calmann Lévy.)

MR. DIXON'S first novel, ‘Diana, Lady Lyle,’ showed that he had lost none of his vigour and brilliancy, and that neither suffered from the new form in which they appeared. But the peculiarities of that book, though they were strongly marked enough to indicate the power and originality of the author, were at the same time not such as to lead to the expectation that Mr. Dixon would improve as a novelist. ‘Ruby Grey’ has all the faults of ‘Diana, Lady Lyle,’ and not all its merits. Mr. Dixon, in his dedication to the Duchess of Wellington, calls his new book a “chapter in the romance of current history.” It does in fact deal with, or affect to deal with, everyday life in London, and though many of the characters travel backwards and forwards between London and Paris with a rapidity which does credit to the South-Eastern Railway Company, such journeyings do not give Mr. Dixon opportunity for displaying his well-known capabilities as a describer of travels and of the manners and customs of strange people. In the first volume of ‘Ruby Grey’ the scene is laid almost entirely in and about the Temple, and such a glamour does Mr. Dixon shed over such well-known places that those who are familiar with every court and alley from Whitefriars to Essex Street will wonder as they read this book whether they have gone about with scales over their eyes, or else be astonished at the strange things which may happen, and the strange people who may live, close around them and escape observation. A bencher of the Inner Temple, the most brilliant advocate of the day, is described as living in chambers with his only daughter, receiving his clients in her presence, accepting

retaining fees as “standing counsel” to private persons, and in such difficulties that his credit is not good for 50%. To be sure this can hardly be wondered at, for the brilliant advocate seems to maintain his reputation somehow without ever going to Westminster, and to have plenty of time to receive lady-visitors at all hours of the day. But though the story begins in the quiet gloom of the Temple Church, the mysteries which are to make its chief interest are hinted at from the outset; and the first volume ends dramatically enough, with a ghastly incident at a meeting of a secret society somewhere in the slums of Clerkenwell. Dark plotting and intrigue, secret police, suspicious foreigners, arrests and revolutionary meetings, from this time absorb our interest, till the chief villain, a Roumanian boyar, the Cavaliere Plotchin, is lodged at last in Newgate. It was not till we read to the end of the second volume that we were struck with the extreme ingenuity of Mr. Dixon's plot. It reminds us in its minute details, worked out, we must say, with great skill, of the clever intricacies of M. Sardou. The fact is that Mr. Dixon's story has in it the making of an excellent play. The spasmodic style of the conversation, and the exaggeration which in a novel injures the descriptions both of characters and places, would be merits in a play. And everybody can see at once what telling scenes might be made out of the opening and closing chapters of the first volume, what excellent “business” the purloining of Sir Philip's card and his friendly arrest would furnish, and how easily and effectively the love-story could be woven into the other threads of the plot. The rapidity of the action is obviously another advantage which the story of ‘Ruby Grey’ possesses for the purpose suggested.

‘Marmorne’ is in some respects a remarkable book. It comes into existence mysteriously, unheralded, as far as we have seen, by advertisement; it is in a form which novels rarely take until their position has been assured by two or three editions, namely, one volume, rather closely printed; and yet it would seem to be its author's first work, at least in this branch of literature. It is easy to arrive at a conjecture as to its authorship, which, if it be correct, would point to a hand far from unpractised either with pen or pencil; but, as far as we know, the talents of the person of whom we are thinking have never been displayed in fiction. It is not, however, merely on account of outward characteristics that we have called ‘Marmorne’ a remarkable book. It is also one of the most powerful novels of the narrative, as opposed to the analytical, class that has appeared for a long time. The scene is laid mainly in the Morvan, that little-visited district which occupies the north-west corner of the province of Burgundy and part of the Nivernais, and whose waters drain into the three seas which wash the coasts of France. It is a wild granite country, covered in great part with dense beech-forests, where a man may easily lose his way on a cloudy day if not provided with a compass, and wander for hours through the interminable rows of grey stems. Though the highest ground of this region is little lower than Helvellyn, it is nowhere mountainous, the granite forming, as usual, rounded hills rather than peaks; but the valleys are deep and narrow, and the hill-sides

often as steep as is possible without being actually precipitous. The weird effect of these great rolling hills, covered with their dark forests, we should have called almost indescribable, had it not been so well described in more than one passage of the book before us. The Morvan is a poor country, inhabited by a primitive but kindly race, from whom the stranger's only difficulty in getting such information as they can give is the difficulty of understanding the words in which it is given. The chief place of the district is the quaint little town of Château-Chinon; and it is, as we take it, about fifteen miles to the north of this that the château of Marmorne, about which the story centres, is supposed to stand. Another château in the neighbourhood, bearing the ominous name of Boisvrière, was inherited from his French mother by Sir Anthony Segrave, a Yorkshire baronet, father of the three brothers who jointly form the heroes of the novel, and the youngest of whom, Adolphus, is the supposed narrator. Circumstances bring all the brothers into the district, and into close intimacy with the family of Marmorne, in the course of the *année terrible* 1870; and from events more or less connected with those of that year the interest of the story arises. It is, indeed, by a licence allowable to novelists that the Prussians are brought into the neighbourhood of Marmorne; because, if our memory serves, Autun on the south-east and Avallon on the north represented the nearest approach of the invaders in the direction of the Morvan; and certainly, as they only reached the former of these points on the 30th of November, and the latter not until the following January, they could hardly have paid the visit to Marmorne on which so much depends by the 29th of November. Readers will, however, be quite willing to allow the author this infringement on the rights of history, if such it be, in consideration of the admirable pieces of description for which it gives him the occasion. No special correspondent ever gave us a more vivid impression of a battle than we receive from the chapter which narrates the capture of the Roche des Aiglons. There is a whole tragedy in the account of the brave defence made by the little band of ignorant *francs-tireurs* against the superior science of the methodical enemy; their momentary triumph and final discomfiture; and the terrible penalty exacted by the pedantic cruelty of the conquerors. It is to be hoped that the last incident, at least, is, if founded on actual fact, somewhat exaggerated; and we prefer to believe that the three Uhlans who proved themselves intelligent, if somewhat unpolished, admirers of M. de Marmorne's château and museum represent the average Prussian soldier more accurately than those who murdered him in cold blood for the crime of defending his country in an irregular costume. These remarks have been carried to an unwonted length, though not more than the book seems to us to deserve from its unwonted merits. Of the story we prefer to say nothing, leaving readers to enjoy it for themselves. One or two small points for criticism may be mentioned. The author is evidently a good French scholar, otherwise we should have said that "La Creux" rather than "La Creuse" would have been a probable name for a valley. One or two of the forms used in the stanzas given as from an old manuscript

book of ballads are a little doubtful, but the spirit of the early poetry is very well caught. We should like to know how the two brothers managed to get horses at Dijon, knowing as we do by experience the difficulty of finding anything rideable in French provincial towns, where the notion of anybody wanting to mount a hired beast seldom fails to strike the natives with bewilderment. However, Dijon may be an exception. For the benefit of those who do not know the ways of the Morvan, it may be mentioned that the incident of the artificial lake is by no means extraordinary in that district. The same process was carried out on a far larger scale about twenty years ago, at no great distance from the fictitious Boisvrière.

Miss Jackson's "chaperon" has certainly a difficult set of young ladies to take charge of, and a chaperon is, at any rate, an inadequate sort of guardian to grim young women of the Morby type, for whom penal servitude and the surveillance of the police would be the fitting system of restraint; but even in her dealings with the gentler average of womankind she must have found herself somewhat embarrassed by the presence of her own hopes and projects. Mrs. Loveday is, in fact, altogether too young for a chaperon, and when the old general avows his loyalty to the dark-eyed Madonna of thirty-seven, he ridiculously, as well as happily, confutes her pretensions to duennaship. However, though her chaperonship is a farce, Mrs. Loveday has a keen interest in Pen and Madeleine and Clarissa. Their characters, as well as her own, come out very vividly in her diary, and this, as well as her letters, is womanly and pleasant, with much feminine wisdom, and some humour exhibiting itself on the topics as to which she sees her way. Her complete inability to follow the ramifications of naughtiness which at length astonish her has also its meritorious aspect. The author is less successful in writing letters for the men. Such tremendously subjective correspondence as passes between Frank Annesley and Forster du Cane is utterly impossible. That "monstrous fine woman" Clarissa, a middle-class Messalina of the nineteenth century, is out of keeping with the temperate lights and shades of the rest of the story; and the Devron "tragedy," or "mystery," is only a blot on an otherwise attractive book.

The author of 'Mercer's Garden' is fashionable in taking a Jewish damsel, and that damsel an artist, as the subject of her story. We could wish that the tenderness and thoroughness of her treatment of the subject were equally in vogue. The sensitive and shrinking, but no less strong and patient, nature of Estelle forms a fine contrast to the narrowness of her strict but loving parents, and to the impetuous self-indulgent character of her lively younger sister. The Hebrew household are planted in an old and picturesque setting, a quaint mansion in a cathedral town, in the sight and neighbourhood of the grey pile which symbolizes an antagonistic creed. To such a fancy as Estelle's, no root of bitterness springs up to mar the solace of such calm surroundings, though to her orthodox father the position seems rather to intensify the isolation in which he glories. It is against his will, though he is too proud and unsuspicious to feel concern about the matter, that

a perilous intimacy grows up between his young daughters and a Christian family. They are, in fact, "taken up" by a pair of conventional young ladies, who, having formed very exoteric notions of Judaism, are at first charmed with the novelty of cultivated simplicity in an unexpected quarter. Their aunt's friendship is more worth having, for she is a gentlewoman of that old school which was cultivated without being commonplace. But the disillusion, painful as it was, of finding lukewarm patronage in place of friendship in the nieces might have been counterbalanced by the appreciation of their gentler relation, and so far Estelle's experience would have been as full of pleasure as of pain. The crucial trial comes to her in Cecil's intelligent sympathy, which ripens into love, and is lost by a fickleness that not unfrequently accompanies such ready apprehension. In her relations to the man whom she idealizes yet cannot quite accept; in her self-renunciation, based on patriotism and filial love, but never on a literal narrowness which her intelligence forbids; in her pride untainted with bigotry, and her devotion unalloyed with bitterness, Estelle is a noble woman. Her days end as they begin, in the promotion, not the fruition, of happiness of the highest kind. She is an artist without living for art; sorrow as much as joy continues her education to the end. It will be seen that we rate this novel highly. That it is occasionally obscure, not seldom lapsing into an inversion of style which might have been avoided; that the versification of the intercalated poems is often inferior to their sentiments, are deductions we must make from its merit. But the picturesqueness of the homely details, the familiarity shown with Hebrew usages and feelings, the vitality of the dialogue, the apt contrasts of character, the piquancy of such minor personages as Ruth and Gabriel, leave little to be desired, and will palliate, if not justify, a trifle of enthusiasm.

M. Louis Ulbach, generally speaking a careless writer, gives us, in 'Le Comte Orphée,' an elaborate autobiography of an unfortunate husband. It is told in the dreary form of letters, a device the use of which cannot be too much deprecated, but the great pains which M. Ulbach has taken with the book set it altogether above his former novels.

#### BOOKS FOR THE YOUNG.

*Jack Granger's Cousin.* By Julia A. Mathews. (Nisbet & Co.)

*The Settler and the Savage: a Tale of War and Peace in South Africa.* By R. M. Ballantyne. (Same publishers.)

*The Fifth Continent, with the Adjacent Islands: being an Account of Australia, Tasmania, and New Guinea.* With Map. By Charles H. Eden. (Society for Promoting Christian Knowledge.)

*The Boy Engineers; What they Did and How they Did It: a Book for Boys.* By the Rev. J. Lukin. (Trübner & Co.)

'JACK GRANGER'S COUSIN' is a readable, pretty story; but there is a great difference between the boys in Miss Mathews's story and the boys in any condition of this life. Jack Granger was undoubtedly a fine young fellow, and his cousin Paul was a remarkably trying youth to deal with; but both they and all the people in the book are too much like clocks, going according to the rules laid down for them by the author. They are not genuine boys, such as some we have read about; but the story is interesting notwithstanding.



'The Settler and the Savage' is one of Mr. Ballantyne's best stories. It is a tale of the Cape and the Caffres and the Dutch Boers and the Caffre war, in the days of Sir Benjamin d'Urban and Sir Harry Smith. The diamond fields were not suspected in the days when Mr. Ballantyne laid his story; but the hunting and the adventures have an interest that is perennial.

'The Fifth Continent' contains information concerning Australia, the physical geography of the country, its strange animals, its aborigines, the agricultural and pastoral aspects of the country, and its mineral wealth, and supplies, in fact, a general view of the whole continent, given in a clear and pleasant form. When there are so many families in Great Britain who have some member who is a colonist, this unpretending but carefully written book will have an interest independent of the value of so much carefully gathered and well-arranged information. There is an interesting account of all that is known about New Guinea, that little known land, a paradise and a wilderness, and "where all but the spirit of man is divine." The work is accompanied by a neat map, conveniently arranged for reference. 'The Fifth Continent' may be recommended to all who wish to obtain a general knowledge of Australia in a compact and readable form.

In the form of an imaginary narrative, Mr. Lukin has given the outcome of much solid practical acquaintance with the process of the workshop. Nor is it rule-of-thumb work alone. An adequate knowledge of mechanical principles underlies the whole; and the author contrives to give a large amount of useful information, without in any way appearing to lecture. The idea of the book is that it is the history of two boys with a natural turn for mechanics, who set up a workshop for themselves, which from a very simple beginning advances till it is capable of turning out work of rather a high character. Commencing with the humble lesson of the grindstone, Mr. Lukin gives hints as to the selection, purchase, and construction of tools and appliances; one of the first of the latter being the old-fashioned but excellent pole-lathe. The lads go on to construct a wooden clock, a task which leads to a consideration of the principles of clocks. A mechanical songster is the next product of the workshop; and the success of this effort leads the young engineers to try their hands on the construction of an organ. A workshop of a more complete character than the earliest scene of the labours of the pair is now described as being constructed, and hints are given as to the work of the smith as well as of the joiner. The tempering of steel and the management of the circular saw are then discussed; and the construction of a steam-engine calls for the investigation of the chief points of this goblin servant of mankind. The eleventh chapter, on electrical and pneumatical apparatus, we should wish to have been omitted; not from objection to anything which it actually contains, but because it should rather have served as a nucleus for a separate book, of the size of the first ten chapters of that before us. It is not only the boy who desires to become an amateur, or something more than an amateur, workman who may read this book with advantage. To many a grown-up, self-taught mechanic it will give valuable hints; and few better books could be named as proper to form a part of the small library of the pioneer engineer. We desire to cover the author with shame and confusion of face for not having added an index, which would have increased the systematic value as well as the convenience of the book. This remark is forced upon us by the time lost in hunting for the remark (it is on p. 290) that a movable drill is not impossible. Mr. Lukin will be glad to hear that it is now four or five years since we saw a very admirable movable drill in London. It was of American design and manufacture, and was, in point of fact, an implement in use by a gentleman who is probably the first dentist in England. The peculiar beauty of the instrument consisted in the application of two concentric flexible tubes, formed of closely

coiled steel wire. The combination was perfectly flexible; and any required velocity was given to the inner coil, which gave rotation to the drill, while the instrument was held and directed by a handle at the end of the outer coil. Motion was given by a pedal, which might be worked either by the operator or by his assistant. For the carver in wood or in ivory this tool would be invaluable. The cost of the very delicate instrument required for the operations of the dentist was, if we rightly remember, seventeen pounds. It may be of service to the mechanical world in England to mention this instrument. And it must be of service to those who can take a hint to direct attention to the useful contents of 'The Boy Engineers.'

#### OUR LIBRARY TABLE.

THE Rev. Donald D. Mackinnon has written about *Lapland Life; or, Summer Adventures in the Arctic Regions* (Kerby & Ender), in a genial spirit, and his little volume will probably tempt many a tourist to "try Lapland." No wonder! considering that he met with Lapp hostesses who refused payment, exclaiming, as they clapped him vigorously on the back, "It has been a pleasure to have your visit," and Swedish maidens who proffered hooks and eyes in return for the Bibles he was ready to give away, and a ghost who walked through the village of Jockmoek at midnight and at about five miles an hour, and Swedes of all classes who behaved in the most obliging manner. Throughout the whole of his trip to and from Swedish Lapland, he "never met with anything but the greatest kindness, honesty, and hospitality from every man, woman, and child." Only the mosquitoes behave there with marked incivility, "till on the verge of the snow," as he observes, "you are driven to the verge of madness." This is not the only joke in the volume; for on the way to Lapland he visited Upsala, where he was much impressed by "the graves of Odin, Thor, and Freia, who," he humorously adds, "were three of the most redoubtable Gothic warriors, and who led their savage hordes to victory, till they established themselves in the Scandinavian peninsula." However, the funniest bit in the book is his account of the *Codex Argenteus*, which he describes as "a Bible MS. in Runic characters." It will serve the reverend author right if the shade of Ulfilas draws his curtains at the dead of night, and sternly rebukes him for his frivolity.

A new edition, in its two neat volumes, of Mr. Trevelyan's *Life of Lord Macaulay* has been sent to us by Messrs. Longman. The size of the volumes and the type are all that could be desired, but there is no index, a serious and annoying drawback. There was a time when more attention was paid to the needs of readers. The absence of an index has the further inconvenience of making it difficult to follow Mr. Trevelyan's alterations in the new edition. We have hunted in vain to find again the passage which showed that, though acquainted with Peacock, the most omnivorous of readers had never read 'The Genius of the Thames.' We may take this opportunity of noticing a curious oversight of Macaulay's. At the suggestion of Mr. Ellis, he altered the lines,—

"By heaven," he said, "yon rebels  
Stand manfully at bay."

—because the word "rebels" raised modern associations: yet he left the passage in the 'Lake Regillus':—

"On, Latines, on," quoth Titus,  
"See how the rebels fly."

We have received from Messrs. Macmillan *The Statesman's Year Book for 1878*, in which we can detect no errors. The publication becomes a more and more valuable one each year. The editor having adopted all the suggestions which we have made in previous years, we will make one more: it is that he should add to the tables at the beginning of the work tables of compared statistics as to Posts and Telegraphs.

We have on our table *The Collected Poems of*

J. D. Corbet, Vol. II. (Provost).—*The Child Martyr*, by A. Starkey (Coventry, Curtis).—*The Hebrew Christian Witness*, edited by Rev. M. Margolionth, LL.D. (Stock).—*The Foregleaners of Christianity*, by E. N. Scott (Smith & Elder).—*Philosophy of the Seven Principles found in Creation*, by J. Coutts (Pitman).—*The Knowledge of Mary*, by Rev. J. de Concilio (New York, The Catholic Publication Society).—*The Written Word*, by W. Humphrey (Burns & Oates).—*Annus Sanctus*, by T. Davis, M.A. (Hodder & Stoughton).—*Instructions in the Devotional Life*, by the Rev. G. H. Wilkinson, M.A. (Gardner).—*The Story of Religion in England*, by B. Herford (Kegan Paul).—*Steps to Truth*, by E. and S. G. Stock (Church of England Sunday School Institute).—*Lessons on Old Testament History*, by the Rev. J. Watson, M.A., Vol. III. (Church of England Sunday School Institute).—*The Te Deum* (Moxley & Smith).—*Lectures on Medical Church History*, by R. C. Trench, D.D. (Macmillan).—*The Cross of Christ*, by O. Zoeckler, D.D. (Hodder & Stoughton).—*Advice on Hearing Confession*, by Gaume, edited by E. B. Pusey, D.D. (Parker).—*Humoristischer Hausschatz*, by E. Band (Leipzig, Eckstein).—*Lübeckische Zustände*, by Dr. E. W. Pauli (Nutt).—*Quatro Poemas de Lord Byron*, by A. Sellen (New York, N. Ponce de Lion).—*Zur Lehre vom Urtheil*, by G. Martius (Bonn, Strauss).—*Napoleon Bonaparte*, by Dr. A. Böhtlingk (Jena, Frommann).—*and Portugal y sus Codigos*, by R. M. de Labra (Madrid, D. Medina). Among the New Editions we have *Religion in China*, by J. Edkins, D.D. (Trübner).—*The Beauties of Shakespeare*, by the Rev. W. Dodd (Bickers).—*Lives of the Saints*, Part I., by the Rev. S. Baring-Gould, M.A. (Hodges).—*On the Restoration and Preservation of Health*, by E. Payne, M.D. (Renshaw).—*Heroes of Discovery*, by S. Mossman (Edinburgh, Oliphant).—*The Swiss Family Robinson*, from the German of J. Bonnett (Marcus Ward).—*Gerard's Monument, and other Poems*, by E. Pfeiffer (Kegan Paul).—*Sketch of Thermodynamics*, by P. G. Tait, M.A. (Edinburgh, Douglas).—*Darwin; or, God in Nature*, by R. McK. Ormsby (New York, Masonic Publishing and Furnishing Company).—*The Life of a Scottish Probationer*, by J. Brown (Glasgow, Maclehose). Also the following Pamphlets: *Apostolical Succession Considered*, by Miss E. J. Whately (Longmans).—*Free Church Claims*, by A. Macgeorge (Glasgow, Maclehose).—*Cathedra Petri*, by C. F. Allnatt (Burns & Oates).—*A List of Writings relating to the Method of Least Squares*, by M. Merriman (Newhaven, Conn).—*Bishop Butler and his Critics*, by Rev. J. R. T. Eaton, M.A. (Parker).—*and The Worth of Life*, by William Lord Archbishop of York (Murray).

#### LIST OF NEW BOOKS.

##### Theology.

Glimpses of God through his Word, cr. 8vo. 5/ cl.  
Hull's (J. D.) Way to Zion, cr. 8vo. 5/ cl.  
Welsh's (Rev. J.) The Morning Star, cr. 8vo. 7/6 cl.

##### Fine Art.

Walker's (W.) Forest Trees of British Landscape, 4to. 24/ cl.  
*Poetry and the Drama.*  
Burns's (R.) Works, Vol. 3, roy. 8vo. 15 cl.  
Molière's Dramatic Works, translated by H. Van Laun, 6 vols. roy. 8vo. 45/ cl.  
Rifts in the Veil, Poems and Essays, cr. 8vo. 5/ cl.

##### Music.

Carmichael's (S.) New Dictionary of Musical Terms, 2/ cl.

##### Geography.

Moseley's (H. N.) Oregon, its Resources, Climate, &c., 2/ cl.  
Post-Office Directory of Merchants and Manufacturers, 30/ cl.

##### History and Biography.

Fairbairn (Sir W.), Life of, edited by W. Pole, Abridged Edition, cr. 8vo. 2/6 cl.  
Mackintosh's (J.) History of Civilization in Scotland, Vol. 1, 8vo. 15/ cl.  
Norman's (C. B.) Armenia, and the Campaign of 1877, 21/ cl.  
Tulloch's (Pascal), 2/6 cl. (Foreign Classics for English Readers).

##### Philology.

Boyce's (E. J.) Etymological glossary of English Words from the Greek, 12mo. 3/6 cl.  
Nottelle's (L.) French Idioms, 12mo. 3/ cl.  
Swinton's (W.) New Language Lessons, 12mo. 2/6 cl.  
Von Raumer's (F.) Der Erste Kreuzzug, with Notes by W. Wagner, 12mo. 2/ cl.  
Wratislaw's (A. H.) Native Literature of Bohemia in Fourteenth Century, sq. cr. 8vo. 5/ cl.

##### Science.

Abney's (W. de W.) Treatise on Photography, 12mo. 3/6 cl.  
Bagot's (A.) Accidents in Coal-Mines, cr. 8vo. 6/ cl.



Capron's (J. R.) Photographed Spectra, 8vo. 30/ cl.  
Lindsay's (Lord) Seven Cutting Tables, oblong, 2/ cl. 1p.

## General Literature.

Adams's (W. H. D.) Women of Fashion, 2 vols. 8vo. 24/ cl.  
Ainsworth's (W. H.) The Spanish Match and Old Court, 12mo. 2/ each, bds. (Select Library of Fiction.)  
Bartley's (G. C. T.) Domestic Economy, 12mo. 2/ cl.  
Besant and Rice's By Celia's Arbour, 3 vols. cr. 8vo. 31/6 cl.  
Brassey's (T.) Lectures on the Labour Question, 8vo. 6/ cl.  
Brown's (J. W.) Hardware, How to Buy it for Foreign Markets, roy. 8vo. 10/6 cl.  
Caddy's (Mrs.) Artist and Amateur, 3 vols. cr. 8vo. 31/6 cl.  
Corn and Chaff, or Double Acrostics, 16mo. 3/6 cl.  
Cox's (E. W.) Monograph on Sleep and Dream, 8vo. 3/6 cl. swd.  
False Step (A.), by Marc, cr. 8vo. 10/6 cl.  
Houson's (S.) Love and Art, and other Stories, cr. 8vo. 10/6 cl.  
Jackson's (M. C.) A Chaperon's Cares, 2 vols. cr. 8vo. 21/ cl.  
Lady Victorine, or the Triple Cord, by Fernie, cr. 8vo. 3/6 cl.  
Malden's (H. E. and E. E.) Princes and Princesses, 12mo. 2/6 cl.  
Sinclair's (Sir T.) Defence of Russia and the Christians of Turkey, 2 vols. 8vo. 10/ cl.  
Snow's (Mrs. W. R.) Her Father's Child, cr. 8vo. 10/6 cl.  
Taylor's (M.) A Noble Queen, 3 vols. cr. 8vo. 31/6 cl.

## PSYCHOLOGICAL CURIOSITIES OF CREDULITY.

As Mr. Wallace, without invalidating any one of my facts, has now reaffirmed yet more strongly the charge which he brought against me in Mr. Crookes's journal, I beg to be allowed very briefly to restate my defence.

The evidence in favour of clairvoyance (contained in the Academic Report of 1830), in which Mr. Wallace not only has himself full faith, but requires me and every one else to have the same, was condemned as untrustworthy by the two contemporary tribunals to which it was submitted,—the French Academy of Medicine, and the *redacteurs* of the 'Dictionnaire de Médecine.' The former, after full investigation by a second and a third Commission (1837-40), deliberately reversed the judgment of its first, as having been obtained by fraud and chicanery; and formally pronounced the evidence for the "higher phenomena" of mesmerism to be "null and void." The latter, on the same grounds, substituted for the article written by one of their most distinguished contributors for the first edition of their Dictionary another in the precisely opposite sense.

My crime, in Mr. Wallace's eyes, is that I stated that the subject of clairvoyance was "first thoroughly sifted" by those later investigations on which the Academy itself relied; and that I passed by (1) the earlier Report, which was never adopted by the Academy, and was finally rejected by it as worthless, and (2) the article of M. Rostan, which was for the same reason ejected from the Dictionary for which it had been written. I appeal from my judgment to that of the readers of the *Athenæum*.

WILLIAM B. CARPENTER.

## CHARLES THE FIRST'S NEGOTIATIONS WITH THE SCOTCH

Hamstead, Jan. 21, 1878.

IN Bishop Burnet's 'History of his own Time,' Vol. I, p. 36, is an account of secret negotiations between Charles the First and the Scots, whereby the king grants to them certain privileges. "This paper," says Burnet, "I found not among Duke Hamilton's papers, but the Earl of Lauderdale assured me of it, and that at the Isle of Wight they had all the engagements from the king that he could give." I have just discovered the original of this secret negotiation among the Lauderdale papers (in the British Museum), where it has remained so long unnoticed and unknown, from the fact of its being to all appearances undated, and also wrongly endorsed in a hand of the end of the seventeenth century as "Sign manual by K. Ch. 2" in favour of his subjects of Scotland." It is apparently written by William Hamilton, Earl of Lanark (afterwards Duke of Hamilton), or, as he was then always styled, Lord Lanerick, who was one of three commissioners from Scotland to England in 1647, the other two being the Earls of Lauderdale and Loudoun. The document bears the king's sign-manual at the top, and in one place in the margin the royal initials. At the foot in red wax is the royal signet. There are three erasures in the text, for two of which other words have been substituted in the king's own hand; the third is the date at the end, which, however,

can easily be read as "Carisbroke, 26 Dec., 1647." This is not the well-known "Engagement," so often alluded to in the annals of the period, and in the modern histories of Scotland, as concluded on Christmas Day, 1647, between the king and the Scottish Commissioners, and then buried at Newport in a leaden case in the ground for fear of discovery by the English Parliament, but a separate and private covenant which, owing to the turn taken by public affairs, was never produced or acted upon. I subjoin an accurate transcript of it.

## CHARLES R.

His Majestie out of the naturall affection he beares to his Ancient and Native Kingdom and to demonstrat how sensible he is of their affection expressed to him in the tyme of his extremity and how heartily desirous he is to put markes of his grace & favour vpon his subjects of that Nation which may remaine to all posterity: doth declare that he is resolved

That Scottish men equally with English bee employed by his Ma. and his successors in forreine Negotiations and Treatyes in all tyme coming

That a considerable & competent number of Scots men [Scottish men at least to the number of the third parte] bee vpon his Ma<sup>ties</sup> Counsell and his successors in England and see reciprocally the same number of English men vpon his Ma<sup>ties</sup> Counsell in Scotland

That Scottish men according to the [number and] proportion \* [afored bee] in places of trust and offices about his Ma. person the Queene's Ma. the prince & rest of the Royall issue and in their families in all tyme coming

That his Ma. and the prince or at least one of them shall reside in Scotland frequently as their occasions can permit where-by their subjects of that kingdom may bee knowne vnto them.

[Carisbroke, 26 Dec., 1647.]

L.S.

EDWARD SCOTT.

## THE 'BIBLIA PAUPERUM.'

MESSRS. UNWIN have now issued their 'Biblia Pauperum,' which it is only fair to say is probably as well done as it could be, as far as paper, copying, and binding go. Mr. Loftie has proved that, at least, one edition has been published, which the Messrs. Unwin try to explain away as a few trial proofs. They utterly fail, and yet claim to have produced an entirely new book. The authorities of the British Museum informed me, many months before Messrs. Unwin advertised their discovery, that a copy of an edition published after the date 1815, watermarked on the paper, was in their library.

Then we have the Dean's "Preface," which is not a preface at all, merely a few remarks, printed separately, contained in twenty-eight lines, and calculated to mislead rather than to inform the public. He thus alludes to the book: "In like manner these Antique Woodcuts, dating only seven years before the first appearance of Caxton's first printed English book, are a fitting memorial of the epoch, commemorated by the Caxton Celebration, when the 'Bible of the Poor' for the last time appeared in the guise of pictures, before it passed into cheap, multifarious, illimitable Bibles, which should permeate through all classes far more effectually than any pictorial representations."

He here reproduces a mistake of Heineken which has been exposed by all subsequent writers of authority. The titles or substance of the different editions assert that they were composed "ad usum pauperum predicatorum, et verbi divini seminatum," or for the use of poor preachers and teachers of the Divine Word—in fact, for the mendicant preachers who required help in getting up their sermons. ALFRED ASPLAND.

## THE MOABITE POTTERY.

THE latest event in the history of the "Moabite" pottery is the arrival in England of two idols, recently brought home by Lieut. Kitchener. These were procured in Jerusalem, and their manufacture has been traced by Lieut. Kitchener to the renowned Selim el Kari. He has also ascertained

\* Here is inserted at the side, in the king's hand, "C. R. of a third parte in number & qualitie be employed."

that similar pottery may be obtained at a low price from the same source. The two specimens have been seen by Baron Münchhausen and others in Jerusalem, and are regarded as identical with the idols of the Shapira collection. One of them is a truncated figure in hollow pottery, the front of which is covered with the familiar letters, not inscribed, but in relief; the neck is decorated with the constantly recurring seven dots, and the back is adorned with inscribed letters. The second is a hollow, circular tube, with a face. The front has the letters in relief, and the back inscribed letters. The faces resemble those of the drawings and photographs already sent home of the Shapira collection. As Mr. Shapira has very kindly offered to lend to the Committee of the Palestine Fund a small collection of his pottery, comparison will shortly be possible. Mean time, Lieut. Kitchener's idols remain for the present at the office of the Fund. Any definite conclusion, from these specimens alone, as to the worthlessness of the whole would be at present premature, but it may be useful to point out that, as the case at present stands, the following facts are indisputable: (1) Two independent investigators, Messrs. Ganneau and Drake, working in ignorance of each other's movements, arrived almost simultaneously at the discovery that Selim el Kari was engaged in manufacturing sham antique pottery, and (2) Lieut. Kitchener has traced the production of his two idols to the same workshop. Meanwhile we publish an interesting letter which we have just received from Mr. Shapira. There has been no time to prepare woodcuts from the photographs Mr. Shapira has had the courtesy to send us, but the photographs may be seen at our office.

Jerusalem, Jan. 11, 1878.

IT is with great satisfaction and pleasure that I announce to you that, after several years of vague rumours about Selim having fabricated "Moabite," some specimens of his manufacture have, during my recent absence, been at last discovered. An investigation in reference to those forgeries was at once instituted by the Freiherr von Münchhausen, the Imperial German Consul for Palestine, who communicated to me a statement of the results hitherto obtained, which I would ask you to insert in your valuable paper, for the benefit of all who desire to arrive at the truth concerning the Moabite pottery.

The statement of the Freiherr von Münchhausen was accompanied by a note in German, of which I give the English translation:—

Jerusalem, Jan. 9, 1878.

"Enclosed I hand you the English translation of a truthful description of an investigation concerning traces of Moabite forgeries which I instituted during your absence, my attention having been drawn to the subject by Lieut. Kitchener's purchases. Let me add that, although Selim has, in the mean time, escaped to Alexandria,\* I have not failed to follow up the traces, and hope soon to be in a position to communicate to you further results.

Yours devotedly,  
(Signed) MÜNCHHAUSEN."

Lieut. Kitchener, the chief of the last expedition sent out by the Committee of the Palestine Exploration Fund, showed me, a few days before his leaving for England in December last, some Moabite clay idols, bearing inscriptions, which had been secretly and in strict confidence shown to him, and which he had subsequently purchased. He could not, therefore, tell me the name of the person from whom he had bought them, but stated that not only had that person declared these idols to be forgeries, but that he had also expressed his readiness to lead him, Mr. Kitchener, to the house where the Moabite antiquities were made, and especially that he would show him there a similar idol, made of clay, but not yet fired, or burnt. When I asked Mr. Kitchener, just before he left, about the results of his investigation, he told me that though he had actually had the house pointed out to him which was said to contain the unburnt idol as well as the whole factory of Moabite antiquities, he had been unable, notwithstanding repeated efforts, to gain admission there.

The day after Mr. Kitchener had left, I discovered his informant, and the next day the house which had been

\* Leaving one of his friends who stood bail for him to answer for him to the authorities here.

pointed out to him. The former is a certain Kattan, a seemingly honest young Arab tradesman: the house is no other than that of Selim el Kary, whose name is sufficiently notorious in this controversy. Having at once procured a warrant from the Turkish police, I caused the house to be searched in the presence of one of the agents of the Consulate, when the following articles were found:—1. A newly made unbaked clay idol, in a sitting posture, and more than a foot in height; 2. Four small iron chisels, which had clearly been used in the manufacture of this figure. No other pottery wares were found, nor any tools, except those mentioned, and no oven capable of being used for firing was to be seen in the whole house. These articles were confiscated by the police, and courteously placed at my disposal by the Governor. The inscription on the idol's breast differs essentially in character from those of Mr. Shapira's antiquities: the letters, too, are very much smaller. They have been neatly enough inscribed—no doubt with the confiscated chisels—but they differ considerably from the usual alphabet. Besides, a number of fantastic marks are interspersed here and there among genuine letters. The figure itself is hollowed out a little at the base, but is otherwise massive and solid, and consequently very heavy, whereas the articles in Mr. Shapira's collection are mostly quite hollow and light.

When I examined Kattan and Selim el Kary at my office, I found them to agree in this, that they both stated that Selim had sold five Moabitic clay figures to Kattan, and that the latter had sold two of them to Mr. Kitchener. But with regard to the main point, viz., the origin of these articles, they contradicted each other. While Kattan asserted that Selim had declared them to be his own manufacture, Selim said, as he has often said before, that he had never imitated any Moabitic pottery at all, but that the five clay figures in question were part of a collection which had been offered two years ago to Mr. Shapira by a Bedouin, that Mr. Shapira had at that time declined purchasing them, and that he, Selim, had then bought them very cheaply. When I questioned him about the unbaked idol, he replied that he had received it from the well-known antique forger, Martin Boulos, as also the four chisels, the latter for the purpose of closing up certain cracks and crevices in the clay. He further said that Martin Boulos had held out brilliant prospects to him which they might realize together if such forged articles could be sold. It is remarkable that Selim, in his declaration (upon which, since lying has become his second nature, no reliance whatever can be placed), always wished to give the impression that he could tell much more, but that he would only do so in Mr. Shapira's presence. This probably supplies the key to the whole business.

When, through the publication of Messrs. Socin and Kautzsch's pamphlet, the market value of the Moabitic antiquities had considerably fallen, Selim was dismissed by Mr. Shapira, who till then had kept him in his employment, and he was reduced to great poverty. A short time before Mr. Shapira left for Europe, Selim presented a petition here, in which he claimed wages due to him by his late employer; whereas, according to two bills in Mr. Shapira's possession, he proved to be the creditor, and not Selim. As the latter, however, would not yield, but persisted in his claims, I referred him to the competent Turkish authorities. There, of course, on the production of the bills by Mr. Shapira, Selim's claims were rejected; and on that occasion he told several persons, so that I came to hear of it, that if Mr. Shapira did not satisfy his demands to the last farthing he would "expose the whole of the Moabitic antiquities."

Even if, as above mentioned, the two idols acquired by Mr. Kitchener are suspected to be imitations, such is not the case with the other three clay idols which Kattan bought from Selim, and which he has since shown to me. To judge by their colour they seem to be very old, and in the deeply and elaborately engraved letters, all belonging to the well-known Moabitic alphabet, is found a quantity of hard, ancient-looking earth, firmly adhering to the clay. Some persons, entirely unbiassed in this controversy, and experienced in judging of the age of pottery wares, to whom I showed the idols, declared them to be genuine, or at all events extremely old. The idea of these articles, as well as of those of the former collection, being imitations or forgeries is improbable, for many and frequently stated reasons, and yet it is not impossible that the idols in Mr. Kitchener's possession may be imitations, since even Mr. Shapira declares that he has one non-genuine clay figure. Mr. Koch's investigations in the year 1875 have proved it impossible for these articles to have been fabricated here in any great quantity, and yet the factory where they were fabricated to have remained undisturbed all this time. But, even granting such a possibility, the great and very genuine poverty of Selim seems sufficient proof that he could not have taken part in the wholesale profitable manufacture of unguine "Moabites." He must, in such a case, at least have earned enough to save him from the utter poverty into which he has now fallen. The most probable explanation of his conduct, and of the circumstances under which the confiscated articles came into his possession, seems to be simply that he attempted to extort money from Mr. Shapira. Thus his way of selling them to Kattan shows his wish to excite curiosity by an affected mysteriousness of demeanour, and my

agent informed me that Selim's conduct during the search in his house could not but make him suspect that he actually wished for it, and was glad that it took place. And if, besides, his absurd statement when examined by me is taken into consideration, viz., that he could only tell the whole truth in Mr. Shapira's presence, the conviction is almost forced on one that he procured the unbaked idol and the four chisels, and cautiously directed public attention to them, in order to compromise Mr. Shapira, and thereby perhaps manage to extort something from him for himself, or simply by way of revenge. However, I shall not content myself with this impression, but shall continue my investigations, and hope to obtain some definite and final results.

BARON MÜNCHHAUSEN.

By Freiherr von Münchhausen's kindness I have been allowed to take a photograph of the unbaked idol mentioned in his statement. In sending you a copy of the same, together with a photograph of genuine pottery, taken, some three years ago, by Lieut. Kitchener, I hope that the publication of the two woodcuts, side by side, will enable your readers to arrive at an accurate idea on the subject.

A curious proof is afforded, by this new discovery, of how the power of the press is felt even here in Jerusalem. Selim has been so often told that he is the skilful forger of the Moabites that he has begun to believe it himself, and set up as such.

And no wonder, for he is thereby better enabled to sell, as his own manufacture, some genuine pottery paid for by myself beforehand which may have fallen into his hands.\* During my absence some enterprising person has even thought it worth while to export the famous forger to Europe, with a view, I suppose, to exhibiting him at the forthcoming Paris Exhibition.

Unfortunately, however, for Selim, the Europeans are very difficult to satisfy, they again would not believe him, and Dr. Chaplin, the Local Secretary of the Palestine Exploration Fund, told me only yesterday that he had declared to Selim he would never accept him to be the forger until he had seen an idol still moist in his possession, and this remark seems to have given the first impetus to Selim to produce an unbaked figure. He did not mind, in carrying it out, to enlist the services of his former enemy, Martin Boulos, and to employ a person who knows something about the necessary letters, probably the same person who forged the inscription on the lead coffin which I left with Mr. Besant.

No doubt Selim thought it to his interest to do his very best to produce work exactly like the Moabite pottery, and yet what is the result? He overdid the thing.

Instead of the seven holes which the Moabite figures have, almost without exception, he made eighteen holes; he improved, moreover, upon the "Moabite" by tattooing his figure all over, in front as well as on the back, a thing never met with on the genuine Moabite figures; after every word he placed two dots, apparently a clumsy imitation of, and improvement on, the Samaritan, which places one point after every word, and the writing altogether shows traces of imitation of the Samaritan; features, texture, and clay very different from the genuine idols. The letters used are mostly the same as those of the forged inscription on the lead coffin referred to above; mostly, but not altogether, for we find a Latin D and B among them. The person employed knew how to write from right to left, and understood the value of some letters at least: hence we find once the word אִמּוֹן, three times the word אִשְׁכָּאֵן, three times the word אִשִּׁים, once the words עֲמֹן רְבִלְתִּים, wrongly, I suppose, for עֲמֹן אִשְׁכָּאֵן (Ashima, 2 Kings xvii. 30), and עֲמֹן דְּבִלְתַּיְמָה (Almon-diblathaima, Num. xxxiii. 46), respectively.

Such is the genuine work of the man who hitherto has been held up as the very pattern of a skilful imitator of Moabitic pottery.

In conclusion, allow me to add a few words in

\* Most likely from the Selid tribe, who used to get some money in advance from me through my then agent Selim. They have, for three years, not been this side the river Arnon, and not knowing, therefore, that my connexion with Selim has been severed long since, they may have delivered up to him some genuine pottery.

answer to M. Ganneau's letters in No. 2617 of the *Athenæum*.

I confess I am totally at a loss to understand how the admittedly forged inscription of the lead coffin can throw "une lumière vive bien qu'oblique" upon the Moabite pottery.

I took the lead coffin (together with some manuscripts which I sold to the British Museum) to London, and left it at the Palestine Exploration Fund Office, on purpose to give English scholars a palpable proof of how forged inscriptions are easily discovered, and cannot be confounded with the genuine ones.

Only M. Ganneau's want of time and pressing engagements, I suppose, account for the strange way in which he argues concerning Freiherr von Münchhausen's testimony in *re* "Moabite." He remembers all the details of the investigation of 1874 well enough to think himself entitled to question Freiherr von Münchhausen's impartiality, and yet—who would have believed it?—has forgotten the rather important detail that the investigation referred to was begun, continued, and ended, before ever Freiherr von Münchhausen set foot in Jerusalem. But, supposing Herr von Münchhausen had been connected with that investigation, would M. Ganneau, a former consular officer, seriously maintain that a government officer who, four years ago, was not impartial, would last year have been appointed to head another expedition of inquiry into the same subject? But this is of a piece with the whole of M. Ganneau's letters, which are admirable for the *naïveté* with which they ignore facts and place theories in their stead. M. W. SHAPIRA.

New York, Dec. 31, 1877.

It may be interesting, in connexion with Mr. Shapira's late communications to the *Athenæum*, to tell the reasons why some in America have been so slow to accept his wares as genuine.

About six years ago, before the first collection of his wares was purchased by the German Government, through the kindness of the Rev. D. Stuart Dodge, of Beirut, a collection of squeezes of "Moabite" inscriptions, and drawings of pottery and idols with their inscriptions, including a fair share of the coarse and obscene figures, was obtained from Mr. Shapira, and sent to New York to be examined by the Directors of the American Palestine Exploration Society, with a view to a purchase. A number of these copies are before me as I write.

These inscriptions and figures were carefully examined, among others by Mr. Addison Van Name, Librarian of Yale College, Prof. Isaac H. Hall, and myself, and our judgment was decidedly averse to their genuineness, although they came endorsed by Mr. Shapira's signature.

We found that it was utterly impossible to put them into words of a Semitic character. This was not through any lack of legibility, nor because the inscriptions were not of sufficient length. There is absolutely no reason to expect anything but inscriptions in a Semitic language from that region; but it was not in any way possible to reduce them to sense.

Then, again, the shape of the characters sufficiently proved that they were forgeries. There are in the Phœnician alphabet certain letters which, as every epigraphist knows, belong to the same class, so far as their construction is concerned, and which change their shape together. Such letters are *daleth* and *resh*; and such are *mem*, *nun*, and *shin*. To see *daleth* as a triangle and *resh* rounded was enough to prove the forgery. So it was absurd to find *mem* written in the later form, with the strokes at right angles, while *shin* was written in its oldest style, like our English W.

I may add that it was also startling to find on the same squeeze two long inscriptions in two different alphabets that could not have coexisted by less than five hundred years, one of these being Phœnician of the composite character above described, while the other was apparently made by random strokes, so as to produce the general effect of Nabathean.



Other evidence even more startling was not wanting. Of two of the longest inscriptions squeezes were sent. I noticed on the brown paper, over considerable portions, a light whitish cloud, which appeared to me to suggest lime. It occurred to me, especially as the impressions of the letters and other marks seemed to agree therewith, that instead of being taken from black basalt at Um-el-Rasas and Aroer, they had been taken from a bed of mortar impressed when wet with the inscription. This led to a more careful examination of the paper, when there were found adhering to it quite a number of hard white particles, which on analysis proved to be carbonate of lime, and which were just such as might have been detached from the bed of inscribed mortar from which I have no doubt the squeezes were taken. This was confirmed by evident slips of the stick with which the letters were traced, so that the lines crossed each other at the apex of angles.

Not less surprising was the character of the border of the inscription. In one case the squeeze showed a border around the inscription of large dots, and in another of short diagonal lines, thus suggesting that the idea was taken by some ignorant forger from some plate in which the engraver had thus represented the edge of the stone.

The Palestine Exploration Society was advised not to purchase Mr. Shapira's collection, which was afterwards secured, much to our surprise, by the German Government. WILLIAM HAYES WARD.

P.S.—Mr. Shapira says that "the American party never went into Moab proper." The American party, in 1873, made its camp in Heshbon, a Moabitic city, and were there all summer, and made excursions into all parts of the country north of the Arnon, including all the places from which Mr. Shapira's pottery was at that time said to have come, including Heshbon, El'Al, Mahsub, Madeba, and Main. There was then no difficulty about hostile tribes, and the range of the Adwan extended as far as the Zarga Main, south of Madeba, without hostility. A son of Kablan, who acted at times as guide of the American party, confidentially yet repeatedly told them that none of the antiquities in the possession of "the gentleman of Jerusalem," meaning Mr. Shapira, came from the east of the Jordan. Further, one Rev. Bahnam Hassuni, formerly pastor of the Protestant Church at Es-Salt, informed them that at the beginning of his career Selim endeavoured to induce him to enter upon this work of forging and palming off antiquities from Moab.

PROF. SOROMENHO.

Lisbon, Jan. 12, 1878.

I NOTICE with sincere regret the death, last Wednesday, of Prof. Augustus Pereira Soromenho. He was for several years a writer in the *Athenæum*, and had long been known in Portugal as a man of high capacity and an assiduous student, but, unfortunately, never blessed with robust health. He was a disciple of the late Alexander Herculano, the first prose writer of Portugal, who considered him a man of approved literary merit, and an untiring investigator of historical documents, having almost a passion for this arduous and fatiguing study. His death will leave a want in literature as regards his specialities of historical, archaeological, and philological research; his passing away was awfully sudden, although not altogether unexpected by his medical advisers; but of this I will speak hereafter.

Prof. Soromenho was well known to many foreign literary men and societies, and he published notices from time to time in foreign reviews. He began his career in Oporto, and in the *Revista Peninsular* wrote, under the pseudonym of "Abdallah," critical notices of the poets and writers of the Maiden City, which, at the time, were very well received. He also published a translation and dissertation on the archaeological studies of Hubner respecting Portugal; also an erudite paper on the origin of the Portuguese language, being a thesis composed for the competitive examination

for the Chair of Modern Literature belonging to the Higher Course of Letters held at the Academy; lately he gave a very learned notice of the bronze plate of the Roman epoch found in the mines of Aljustrel. For a long period he has written articles, which, like many of his works, are disseminated over the political and literary journals and reviews of the capital and provinces. When he settled in Lisbon several years ago he was intimate with Herculano, and he collected in the public and other archives many data for the high historical studies of that eminent writer. He was for a time an effective member of the Royal Academy of Lisbon, and filled some time the post of librarian, being appointed in 1869. Some two years since, on account of matters then much discussed, but to particularize or enter into which is outside my province, he resigned his connexion with the Academy, never again attending its sessions, and always afterwards calling himself "ex-member," although he continued to lecture as tenant of the Chair of History in the Higher Course of Letters. On the death of Senhor Ribeiro de Guimaraes, a few months back, he became a writer on the *Jornal do Commercio* as far as failing health would allow, and he contributed several articles, some of them remarkable for a great knowledge of ecclesiastical history.

Prof. Soromenho had the Order of the Rose of Brazil, and, on the Emperor's former visit, he was particularly honoured by His Majesty's favour, and was even invited to go to Rio de Janeiro, where a position was promised him. He was a member of the Prussian Archaeological Institute, the Institute of Coimbra, and other societies. About four years ago, at the invitation of his friend Lord Stanley of Alderley, he visited England, and stayed at Alderley Park, as well as at the seat of the Duke of St. Albans; he also went to Oxford and London, and he always spoke with enthusiasm of the ancient halls of learning and of the Bodleian and the British Museum Libraries.

He died at the age of forty-four. He had been for many years a sufferer from hypochondria, and, for the last six months of his life, from lesion of the heart. On these accounts one cannot wonder that he did not accomplish more literary work. He lived in Rua San Bento, a distance of about a mile from the newspaper office, and sometimes it would occupy him nearly three hours in reaching home, having to stop so often through pain and want of breath. Last Tuesday night he came to my shop with the proofs, which he had not thought it necessary to return, of the review he had written in the *Athenæum*. I drew his attention to the fact that his animadversions upon some persons high in social position were rather severe, and it was not quite prudent to print them. He replied he would not alter a line, because he considered he spoke the entire truth and nothing more. I mention these words as being among the last he ever uttered. From my shop he proceeded home at about nine at night, and there suffered an access of his cruel disorder; at daybreak he was a corpse. He expressed great anxiety to see the *Athenæum* with his printed review, which arrived on the Wednesday. When the mail was delivered, he had been dead several hours. In the words of Scott, the story

—scarce was told  
Ere the narrator's heart was cold.

Of such light and shadow is human life composed, and how dreadful is the irony!

Prof. Soromenho died poor, usually the case with Portuguese journalists. The Nestor of the Lisbon press, Senhor Teixeira de Vasconcellos, says this fact is almost as immutable as a Greek destiny, especially when the writer is a true disciple of literature—one too pure for a bribe and too proud to importune. Here, unfortunately, the wages of literature are insufficient; the journals yield little to the proprietors, as I have before told you; an advertisement costing here 4d. is charged 5s. in the *Times*, and a good *feuilleton* brings some 10s. It is useless to pursue the theme; certainly Prof. Soromenho's life was not cast in very pleasant places, and, although he

leaves a widow and children to lament his loss, he never acquired any fortune.

I dare say he had enemies, and there are many people who differed from his views, for a writer of strong opinions, engaged, moreover, in public controversy, always has; still, not a word of censure or disparagement has appeared in the press—another proof of the great charity always to be noticed in the Portuguese character.

MATTHEW LEWTAS.

### Literary Gossip.

It is said that the new Folk-lore Society has some idea of inaugurating the commencement of its career by undertaking a translation of Jacob Grimm's 'Deutsche Mythologie.' That grand work has too long remained all but unknown to the descendants, on both sides of the Atlantic, of the fierce but imaginative heathens to whose mythology it is devoted. The task of rendering and annotating it is beyond the strength, the leisure, and the purse of any single man. But if undertaken by a society which counts among its leading members such a scholar as Prof. Max Müller, it may be easily accomplished. And it may be made the means not only of conferring a great benefit upon English-speaking lovers of mythology and folk-lore (for it must not be supposed that even apt quoters of the 'Deutsche Mythologie' all find themselves thoroughly at home in its wide field), but even of bringing in an addition to the funds of the Society; for such a work ought to command a wide circulation. With mere "notes on magpies and maypoles," as Mr. Lang has irreverently designated many of the scraps offered to editors of "Notes and Queries columns," the public may readily become satiated. And there is seldom a rush to purchase bulky collections of tales told by savages of whose existence the world at large is ignorant. But so noble and so tough a monument of learning as the 'Deutsche Mythologie' ought amply to repay the cost of transference from Germany to England.

MESSRS. MACMILLAN & Co. will shortly publish, in two volumes, octavo, 'The Life of George Combe,' author of 'The Constitution of Man,' a work which has been translated into half-a-dozen modern languages, and of which over 100,000 copies have been sold in this country. Mr. Combe was one of the earliest and most zealous advocates of compulsory and unsectarian national education, and on this subject had much correspondence with Richard Cobden, Archbishop Whately, Mr. W. E. Channing, Horace Mann, &c. On matters of education he was consulted by the Prince Consort and Baron Stockmar, to whom, in 1844, he presented an interesting report on the education of the Prince of Wales. The work contains a fragment of autobiography, and presents many illustrations of the conditions of religious thought in this country during the first half of the present century. The biography has been written by Mr. Charles Gibbon. The same publishers are, as we have already announced, about to publish a popular edition of the Speeches of Richard Cobden, uniform with the people's edition of the Speeches of Mr. John Bright.

THE already considerable literature of the Burials Bill is about to be increased by a pamphlet on the present position of the question,



from the pen of Mr. Carvell Williams, of the Liberation Society.

MR. JÓN JONSSON, the Secretary of the Governor of Iceland, is now industriously occupied in the study of trials by juries in England and in the pursuit of notices bearing on the early history of this subject. Iceland seems to be waking up to the memory of her former self. In her laws and literature are found the earliest and at the same time the fullest records of "trial by jury." Certain antiquaries hold it to be an institution brought into England by the Danes, which in itself is very likely, indeed extremely so, although it does not prove its prior non-existence among the Anglo-Saxons, kith and kin of the Danes themselves. After the union with Norway in the latter half of the thirteenth century trial by jury fell into desuetude in Iceland. Now that the Danes are, after laborious inquiries, on the point of adopting the English mode of procedure with regard to the jury, Iceland wants to inquire for herself, too, on the point.

THE Mikado of Japan has presented two magnificent volumes of Japanese poetry to Mr. R. H. Horne, the author of 'Orion,' in recognition of his recently published 'Ode to H.L.M. the Mikado.' These volumes consist of panegyrics by the best living Japanese poets, presented to their sovereign on the occasion of his latest political and social reforms.

MR. W. PATERSON, of Edinburgh, will issue immediately, in six volumes octavo, a cheap edition of Molière's complete Dramatic Works, translated by Mr. Van Laun. This will be a fac-simile of the library edition recently published by Mr. Paterson, but will not contain the illustrations by M. Lalauze.

RUSSIA has recently lost one of its greatest poets. On the 8th of January died, after a long and painful illness, Nikolai Alekseyevich Nekrasov. He was in his fifty-seventh year, having been born on November 22nd, 1821. Passing in youth through many vicissitudes, and having known from painful experience what hunger and cold really are, he more than any other Russian poet knew how to express the melancholy which pervades so much Russian thought, to give articulate utterance to that vague wailing cry which seems to be so often striving to make itself heard in Russian breasts. One of the most realistic of poets, he seldom idealized, rarely cared to throw the glamour of imagination over the somewhat tame landscape he depicted, the very monotonous lives he chronicled. The dreariness of the peasant's lot, his unceasing struggle for a bare livelihood with the adverse forces of nature, the sorrows of the widow, the loneliness of the orphan, the wrongs of the oppressed—such were the themes which he was most often wont to handle, such were the subjects on which he expended his chief force. And very great his force was. He possessed a truly wonderful power of bringing a scene in a few lines before the eyes of his readers, and of enlisting their sympathies on the side of the characters to whom he gave vigorous life.

We understand that Prof. Schlottmann's voluminous book on the Moabite potteries at Berlin is far advanced towards completion, and that the learned public will soon be gratified with his defence of the genuineness of the contested inscriptions.

THE Delegates of the Clarendon Press will shortly publish, through Messrs. Macmillan & Co., 'Chapters of Early Church History,' by Canon Bright, the Regius Professor of Ecclesiastical History at Oxford. The first chapter is devoted to the history of the ancient British Church, while the rest of the volume deals with the conversion of the old English people to Christianity. The third and last volume of Prof. Stubbs's 'Constitutional History of England' is now completed, and will be published in a few days by the Delegates. The subjects dealt with in the four chapters which compose the volume are the Houses of Lancaster and York; the Clergy, the King, and the Pope; Parliamentary Antiquities; and Social and Political Influences at the Close of the Middle Ages.

THE question of Free Libraries in London has been taken vigorously in hand by a Committee consisting of the Bishop of London (chairman), several metropolitan Members of Parliament, and others, both clergy and laity, who are making strenuous efforts to arouse the ratepayers to a sense of their duty in this matter. A circular will shortly be issued containing the leading facts of the case, dwelling especially on the necessity of supplementing school-board teaching by an adequate supply of books and a fair opportunity of reading them. A few statistics derived from those provincial cities which have set London a noble example in opening free libraries will clench the argument. Most praiseworthy is the liberality of the Corporation in opening the splendid library of Guildhall to the public every evening. No less so is the conduct of the managers of the London Institution in following a similar course. But much more remains to be done before the large requirements of this huge metropolis can fairly be said to be met. All who take interest in the subject should communicate with Mr. E. B. Nicholson, of Finsbury, the Honorary Secretary.

MESSRS. WILLIAM BLACKWOOD & SONS are about to publish a new and enlarged edition of the 'Moor and the Loch,' by that veteran sportsman Mr. John Colquhoun, who for nearly half a century has been a well-known authority on Scotch sport. Mr. Colquhoun has collected the essence of his previous sporting works, 'Salmon Casts and Stray Shots' and 'Sporting Days,' into the new edition of the 'Moor and the Loch,' which had already run through three editions in its old form, and has for some years been out of print.

A RARE liturgical MS. has recently been presented to the British Museum in the shape of a Breviary of the Use of York. Hitherto the Museum has only possessed a MS. fragment of about forty folios, and two very imperfect printed copies of the Breviary of this use (another MS. attributed to York, in the list given by the Surtees Society in their edition of the York Missal, having since been proved to be Cistercian). The present MS. (Add. 30511) contains a Calendar with the usual tables, the Ordinary of the Breviary arranged according to the Psalter, the "Commemorations" of the Blessed Virgin and of St. William, with their elaborate rubrics concerning "concurrences" and "occurrences," and the "Common" and "Proper" of Saints. The great prominence given to St. William and St.

Wilfrid, as well as to the Feast of St. Peter ad Vincula (the Dedication of York Minster), together with variations in the Calendar and in the "Common" of Saints, clearly marks the origin of the MS.

THE volume for 1877 of the "Scottish Literary Club" is now ready. It contains the works of Adam Petrie.

THE Society of Arts has, at the suggestion of the Prince of Wales, again taken up the project of a Catalogue of all books printed in this country before 1600, and has distributed a set of questions relating to the proposed Catalogue. Such a Catalogue was first suggested by the late Mr. Dilke.

THE popularity of the new volume of Mr. Martin's 'Life of the Prince Consort' seems to surpass that of its predecessors. Mr. Mudie has 3,000 copies in circulation.

## SCIENCE

M. BECQUEREL.

M. ANTOINE CÉSAR BECQUEREL died on the 19th of January, at the advanced age of nearly ninety years. He was born at Châtillon-sur-Loire (Loiret) on the 7th of March, 1788. M. Becquerel was educated in the Polytechnic School, which he left as an engineer officer in 1808. He served in Spain and took part in several sieges under the orders of Marshal Suchet. In 1814 M. Becquerel was named Inspector of the Polytechnic School, and he quitted the army in 1815.

M. Becquerel was elected a Member of the Académie des Sciences in April, 1829, and a Corresponding Member of the Royal Society of London in 1837, the Copley medal being awarded to him for his researches in electricity. He was Professor of Physics in the Muséum d'Histoire Naturelle. A large number of memoirs on different branches of electricity, to which M. Becquerel devoted his especial attention, will be found in the *Comptes Rendus* of the Academy of Sciences. We may more particularly name 'Mémoire sur les Caractères Optiques des Minéraux' (1839), 'Sur les Propriétés Electro-Chimiques des Corps Simples et leurs Applications aux Arts' (1841), and 'Mémoires sur la Reproduction Artificielle des Composés Minéraux, à l'aide de Courants Electriques très faibles' (1852). His researches on animal heat, and other applications of physics to physiology, on which memoirs will be found in the *Comptes Rendus*, were of a high class.

M. Becquerel was a voluminous writer on science, the most important of his works being, 'Traité de l'Electricité et du Magnétisme' (1834-1840, in seven vols.), 'Traité d'Electro-Chimie,' and his 'Traité de Physique appliquée à la Chimie et aux Sciences Naturelles.' Beyond these he published, in connexion with his son, M. Edmund Becquerel, several works on meteorology, on agricultural chemistry, on the influences of forests on climate, and on the several divisions of electrical science, to which the father and son had devoted the largest portion of their lives.

M. REGNAULT.

AT the same time as the death of the elder Becquerel was announced, the death of another distinguished member of the Institute of France, M. Henri Victor Regnault, cast a gloom upon the scientific circles of Paris.

M. Regnault was born on the 21st of July, 1810, at Aix-la-Chapelle. He was a student of the Polytechnic School, and shortly after leaving that school he became Ingénieur en Chef des Mines. In 1840 he became Professor of Physics in the College of France and of Chemistry in the Polytechnic School. In the same year he was elected a Member of the Académie des Sciences, and in 1854 he became Director of the Manufactory of Porcelain at Sevres. In 1852 M. Regnault

was elected a Foreign Member of our Royal Society, and at different times the Copley and the Rumford Medals were presented to him. M. Regnault was also a Corresponding Member of the Academies of Berlin and St. Petersburg. In the 'Annales de Chimie et de Physique' and in the 'Comptes Rendus des Séances de l'Académie' will be found numerous memoirs by this eminent chemist. One of the most important works published by M. Regnault appeared in the twenty-first volume of 'Mémoires de l'Académie des Sciences,' under the title of 'Relation des Expériences entreprises par Ordre de M. le Ministre des Travaux Publics, et sur la Proposition de la Commission Centrale des Machines à Vapeur.' These researches remain a standard authority upon all questions relating to the theory and practice of the use of steam as a motive power.

M. Regnault was the father of the celebrated painter who fell, fighting for his country, at the siege of Paris.

M. Regnault published a 'Cours Élémentaire de Chimie,' in four volumes, 'Premières Notions de Chimie,' and a 'Traité de Physique.' The 'Cours Élémentaire' has been translated into several European languages, and the other works of M. Regnault are highly appreciated in this country as in France.

#### SOCIETIES.

**SOCIETY OF ANTIQUARIES.**—Jan. 17.—F. Ouvry, Esq., President, in the chair.—Mr. R. P. Greg and Dr. Sieveking were admitted Fellows.—Mr. E. Green exhibited and presented a rubbing of some brasses in the church at Walton-on-Thames. The brasses are fully described in the 'Antiquarian Repertory,' vol. i.—Mr. H. A. Dibbin exhibited and presented a chromo-lithograph of the interesting Roman pavement at Medbourne, Leicestershire, of which a drawing, executed by Mr. Dibbin from a careful reconstruction of the pattern out of fragments partially preserved, was last year exhibited by that gentleman. Mr. Dibbin also laid before the Society an account of the remains he had discovered while carrying on a cutting for the London and North-Western Railway (of which he is an engineer) through an earthwork at Hallaton, near Uppingham. Of this earthwork a large coloured drawing was exhibited. The remains found were also laid out on the table. They consisted chiefly of bones, and of fragments of black pottery (presumably Roman), and of other remains, in iron and pottery, of much later date. Indeed, with regard to the black shard, Mr. Franks, Director, observed that some caution must be exercised in rushing to the conclusion that black pottery was necessarily Roman. To this day the market-place of Clermont-Ferrand, in Auvergne, was strewn with pottery which looked exactly like Roman ware. It was not to be bought in the shops of that town; but on market-days the country-folk brought it in for sale. The tradition of Roman manufacture had thus curiously, as it would seem, been preserved.—Mr. J. Sidebotham exhibited three photographs of Roman masonry near Mentone.—Mr. S. Wood exhibited a copper-gilt ring found at Wroxeter, and containing an antique gem with a figure of Cupid facing a child with its head covered by a Silenus-like mask.—Mr. G. Rools exhibited three matrices of seals—two of them German (seventeenth century); the third of doubtful origin and authenticity, but purporting to be the seal of Macarius, Patriarch of Antioch. On these seals Dr. C. S. Perceval, Treasurer, made some remarks.—Mr. G. V. Thomas communicated a paper 'On some Barrows at North Newbold, Yorkshire,' and exhibited two curious "incense cups" which had been discovered along with other remains.—Mr. B. Dawkins expressed some surprise at the dimensions of one of the skeletons, which Prof. Busk had informed Mr. Thomas was that of a man six feet two inches in height, though the skull was of a brachycephalic type.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—Jan. 16.—H. Syer Cuming, Esq., in the chair.—Mr.

R. E. Way exhibited a small silver crest found on the site of the ancient Chapel of St. Thomas, in the Old Kent Road, this being the first halting-place of the Canterbury pilgrims.—Mr. Cope exhibited three Flemish vessels, two being of glass, richly painted and ornamented.—Mr. L. Brock, in exhibiting a collection of Greek pottery, called attention to the peculiarity of their forms. They were unglazed, and with several examples of form not unlike Egyptian examples. Although they were of very early date, it would be noticed that, with few exceptions, they were very dissimilar to Dr. Schliemann's examples from Hissarlik, and indicated, therefore, the still more ancient date of the latter.—A paper, 'On Mistletoe,' was read by Mr. Syer Cuming. The lecturer brought together notices of this sacred plant from Latin authors, as well as from those of later date, and its uses from the earliest times to the period when it ceased to be a decoration in our churches were exhaustively treated. A discussion followed, and its service, from its triple arrangement of berries, as an emblem of the Trinity was noted.—Dr. Phené described a collection of ancient relics which he has recently brought from Hissarlik (Troy), from Sparta, Antiparos, Patmos, and many other sites, some of which have been slightly explored or altogether neglected.—Mr. T. Morgan read a paper 'On the Relics from Hissarlik found by Dr. Schliemann and now at South Kensington Museum.' The names given to the various articles by Mr. Gladstone and others were passed in review with approval, and attention was drawn to the importance of comparing objects of foreign archaeology with English examples. Dr. Phené pointed out the moulds found for casting weapons had their counterpart in many found in England. The Rev. A. Taylor showed that the "whorls" were very like similar objects known to have been used for spinning in the British Isles, and Mr. Cuming called attention to a fragment of black ware from Troy (of later date) being almost similar to some examples of Roman date found in London. Probably, however, the closest analogy was that pointed out by Dr. Phené—one of the fragments of pottery found by him at Troy, with horizontal ribbings similar to those on a gold vessel found by Dr. Schliemann at Mycenæ. Was the latter a trophy from Troy?

**NUMISMATIC.**—Jan. 17.—J. Evans, Esq., D.C.L., President, in the chair.—Messrs. T. T. Bent, W. F. Laurence, H. H. Howorth, and Col. W. F. Prideaux were elected Members.—Mr. Hoblyn exhibited three blundered sixpences of William the Third, of the years 1696 and 1697, also three patterns for pennies dated 1860.—Mr. C. F. Keary, M.A., read a paper 'On a Discovery of Coins of William the First and Second at Tamworth.'—Mr. Evans read a paper 'On the Portcullis Groat of Henry the Seventh.'—Mr. B. V. Head read a paper by Mr. Madden 'On Christian Emblems on the Coins of Constantine the Great and his Successors,' in which he treated of the origin and history of the diadem, the nimbus, the Christian monogram, &c.

**LINNEAN.**—Jan. 17.—Prof. Allman in the chair.—Mr. J. Kerswill was elected a Fellow.—Prof. Owen read a paper 'On Hypsiprymmodon, a Genus indicative of a Distinct Family in the Diprotodont Section of the Marsupials.' This Rat Kangaroo, the *H. moschatus* of Ramsey, inhabits sparsely the dense, damp scrubs of the coast near Rockingham, Queensland. It feeds on insects, worms, and tuberous roots or palm-berries, holding these in its fore-paws and sitting on its haunches, after the manner of the Phalangiers. Mr. Ramsey's original short notice is now supplemented by Prof. Owen's account of the skeleton, &c. Besides peculiarities in dentition and skull, the structural modifications of the hind foot are between those of the Potoroos and Kangaroos. Prof. Owen compares its feet with those of the ostrich tribe, &c., and speculates on the modification of the five-toed feet as revealed by palæontology, and as applicable to the living marsupials and other forms.—'Experiments on the Nutrition of *Drosera rotundifolia*' was the title of a paper read by

Mr. F. Darwin.—'Notes touching Recent Researches on the Radiolaria' was a communication by Prof. St. G. Mivart. In this résumé the history, progress, and present condition of the subject are elucidated. The author proposes a modification of Haeckel's classification, reducing the main group to seven, viz.:—1, Discida; 2, Flagellifera; 3, Eutosphorida; 4, Acanthometrida; 5, Polycistina; 6, Collozoa; and 7, Vesiculata.

**ZOOLOGICAL.**—Jan. 15.—R. Hudson, Esq., V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Society's Menagerie during last December.—Letters and communications were read: from Mr. A. Anderson, containing corrections and additions to a paper of his 'On the Raptorial Birds of the North-West Provinces,' read before the Society on the 21st of March, 1876,—from Mr. F. Moore, 'On the Genera and Species of European and Asiatic Lepidoptera belonging to the Family Lithosiidae,'—by Mr. A. Boucard, on the birds he collected during a recent expedition to Costa Rica, 250 species, amongst which were two new to science (*Zonotrichia Boucardi* and *Sapphirina Boucardi* of Mulsant),—by Mr. G. F. Angas, 'On seven new Species of Land Shells collected in Costa Rica by Mr. A. Boucard,' and 'On a new Species of Latiaxis from an unknown Locality, proposed to be called *L. elegans*,'—from Dr. H. Burmeister, 'On *Conurus hilaris* and other Parrots of the Argentine Republic,'—from Count Salvadori, 'On the Birds collected during the Voyage of H.M.S. Challenger at Ternate, Amboyna, Banda, the Ké Islands and the Arn Islands,'—by Prof. Garrod, 'On certain Points in the Anatomy of the Momotidae,' and 'On the Structure of the Gizzard of the Fijian Fruit Pigeon (*Carpophaga latraus*), in connexion with the Fruit on which it feeds, that of *Oncocarpus vitensis*,'—from Mr. E. A. Smith, 'On a new Species of *Helix* from Japan,' which he proposed to call *Helix (Camenia) congener*,—and from the Marquis of Tweeddale, 'On a Collection of Birds made by Mr. A. H. Everett in the Philippine Islands of Dinagat, Basil, Nipak, and Sakayok,' and 'On a new Genus and Species of Bird from the Philippine Island of Negros,' for which the name *Dasycolaptes speciosa* was proposed.

**ENTOMOLOGICAL.—Anniversary Meeting.**—Jan. 16.—Prof. J. O. Westwood, President, in the chair.—The following gentlemen were elected Members of the Council for the present year: H. W. Bates, G. C. Champion, W. L. Distant, J. W. Douglas, Rev. A. E. Eaton, E. A. Fitch, F. Grut, G. Lewis, R. Meldola, E. Saunders, F. Smith, J. J. Weir, and Prof. J. O. Westwood.—H. W. Bates, Esq., was elected President; J. J. Weir, Treasurer; F. Grut, Librarian; and R. Meldola and W. L. Distant, Secretaries.—An Address was read by the outgoing President, in which reference was made to many of the less accessible entomological memoirs of the past year. The Address was ordered to be printed.

**CHEMICAL.**—Jan. 17.—Dr. Gilbert in the chair.—The following papers were read:—'On the Luminosity of Benzol when burnt with Non-luminous Combustible Gases,' by Prof. E. Frankland and Mr. L. T. Thorne. After unsuccessful attempts to burn benzol with a smokeless flame, the authors determined the luminosity of benzol vapour after dilution with hydrogen, carbonic oxide, and marsh gas. These gases after passing through a benzolizer kept at a constant temperature were burnt in a fish-tail burner. The following results were obtained: 1 lb. avoirdupois of benzol gives, when burnt with hydrogen, the light yielded by 5.792 lbs. of spermaceti with carbonic oxide, that of 6.100 lbs. of spermaceti with marsh gas, that of 7.7 lbs. of spermaceti. The authors point out that this difference is probably due in part to the different pyrometric thermal effects of the gaseous mixtures.—'On the Action of Reducing Agents on Potassium Permanganate,' by Mr. F. Jones.—'On the Action of Sulphuric Acid on Copper,' by Mr. S. Pickering. According to the author, there are only two primary reactions, in one of which

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copper sulphate, sulphurous acid and water are the products; in the other subsulphide of copper, copper-sulphate and water are formed. The author has studied the action at various temperatures, and has investigated the quantity of sulphuric acid actually used, the effect of an electric current, the action of impurities in the copper, the variations produced by diluting the acid, &c.—'On the Analysis of Sugar,' by Mr. G. Jones. The author proposes to estimate sucrose volumetrically by adding a 0.1 per cent. solution to a boiling decinormal solution of permanganate acidulated with sulphuric acid, until the dirty brown hydrated peroxide of manganese, which is at first formed, is reduced and dissolved.—'On the Decomposition Products of Quinine,' by Messrs. W. Ramsay and J. Dobbie. The authors oxidized quinine with permanganate, and obtained a new acid, which they have identified with Dewar's dicarboxypicridenic acid, and a red, amorphous substance. The same acid was obtained by oxidizing Marchand's quinetin.

# METEOROLOGICAL.—Jan. 16.—Annual Meeting.

—Mr. H. S. Eaton, President, in the chair.—The Council, in their Report, express their gratification at the increase in the number of the Fellows and stations of the Society; the greater size of the *Quarterly Journal*, and the higher value placed on it by foreign scientific societies, the augmentation of the library, and the addition to the sum hitherto contributed by the Meteorological Council, as well as at other evidences of vigour and progress manifested during the year. The number of Fellows now amounts to 417.—The President then delivered his address. During his tenure of office the alliance between the Meteorological Council and the Society had been further cemented, the Society supplying the Government with certain statistics, and getting some assistance from the Council in return. This arrangement had been completely successful, and the President considered it calculated to foster the growth of climatic meteorology under the auspices of the Society, and likely to remove any jealousy on the part of the public towards a Governmental Department so peculiarly constituted as the Meteorological Council. After criticizing some of the work undertaken by the last-mentioned body, Mr. Eaton exhibited curves of the results of the hourly observations of the barometer and thermometer, for the year 1876, at Valencia, Armagh, Glasgow, Aberdeen, Falmouth, Stoneyhurst, and Kew, these being the stations established in 1868 for determining the meteorological constants of the British Isles. The curves showing the combined diurnal and semi-diurnal variation of atmospheric pressure might be referred to one of two distinct types. In one of them the minimum of pressure was most pronounced in the morning; in the other, in the afternoon. The former type was found at the maritime stations of Valencia and Falmouth, the latter at inland stations, such as Kew. The diurnal range of the temperature of the air was closely related to the pressure. It was least at the maritime stations, reaching only 3° 8' at Falmouth, and attaining a maximum of 9° 3' at Kew.—The following gentlemen were elected Officers and Council for the current year: *President*, C. Greaves; *Vice-Presidents*, H. S. Eaton, J. P. Harrison, Dr. R. J. Mann, and C. V. Walker; *Treasurer*, H. Perigal; *Trustees*, Sir A. Brady and S. W. Silver; *Secretaries*, G. J. Symons and Dr. J. W. Tripe; *Foreign Secretary*, R. H. Scott; *Council*, Hon. R. Abercromby, A. Brewin, C. Brooke, E. E. Dymond, W. Ellis, R. Field, J. K. Loughton, Rev. W. C. Ley, R. Strachan, H. S. Tabor, Capt. H. Toynbee, and G. M. Whipple.

PHILOLOGICAL.—Jan. 18.—A. J. Ellis, V.P., in the chair.—A paper by Mr. H. Wedgwood was read, 'On Alone, Lone, Lonely,' showing that the latter were merely from *alone* with loss of *a*, and had nothing whatever to do, either in meaning, history, or derivation, with the Icelandic *laun*, secretly, in hiding, as suggested by Dasent, Vig-

fusson, &c. Icelandic *laun* was perhaps the Scotch *loun*, sheltered (cp. Icelandic *gauf*, English *goose*), certainly not the Late English *lone*. In Lancashire to this day "awn very *only*" is the term for *lonely*. Wyntoun's *alane* was Dunbar's *lane*. Milton's *loneliness* was the noun to his adjective *alone*.—Mr. H. Nicol then read a paper 'On Middle English Orthography.' The Middle English use of *o* for *u*, and of *u* for *y* and *g* (French *u*, German *ü*), was pointed out to be Early Norman; the Late Middle English use of *ou* for *u* (common also in Anglo-French MSS.) to be Late Parisian (*ou* in earlier French indicating the diphthong *ou*). Prof. ten Brink's theory that *o* indicated a medial or doubtful length of *u* was adversely criticized, and the use of *o* shown to be purely orthographical for short *u*; Dr. Murray's rule that *o* is used when adjacent to *m*, *n*, *u* (*v*), or *ie*, to prevent confusion arising from their similarity in shape to *u*, being supplemented by the rule that *o* is used before a single consonant followed by a vowel, because *u* would there be read with its usual French value *y*. It was remarked that the Late West Saxon (eleventh century) use of *y* for *i* and *e* is not due to the sound *y* having become *i*, but indicates a real substitution in certain words of the sound *y* for the earlier vowels, shown by such fourteenth century spellings as *schup* (Late West Saxon *scyp* for *scip*, now *ship*), *huyre* (*hýran* for *hýran*, *hear*), the latter word occurring in rhyme on *mesure* (*measure*). The English use of *qu* for *kw* (Old English *cu*) was shown to be Early Norman (later French sounding *qu* as simple *k*), and that of *gu* for simple *g* to be Late Parisian (Early Parisian, like Italian, sounding *gu* as *g*, and Norman, like Picard, not replacing German *w* by *gu*). The English letter *w*, substituted for the Old English rune, was noted to be borrowed from Early Norman (French), where it replaced the Old High German *uu*.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 22.—Mr. Bateman, President, in the chair.—The paper read was 'On some Recent Improvements in Dynamo-electric Apparatus,' by Dr. Higgs and Mr. Brittle.

SOCIETY OF ARTS.—Jan. 23.—Col. Sir E. Ducane in the chair.—Eight new members were proposed for election.—The paper read was 'On the Art of Marbling Paper,' by Mr. C. W. Woolnough.

PHYSICAL.—Jan. 19.—Prof. G. C. Foster, President, in the chair.—The following candidates were elected members: Lieut. G. S. Clarke, Messrs. J. Angell, T. F. Iselin, and J. W. Russell.—Mr. W. H. Preece read a paper 'On some Physical Points connected with the Telephone.'—Dr. Lodge described a simple form of apparatus for determining the thermal conductivity of rare substances such as crystals, which cannot be obtained in slabs or rods.

- MEETINGS FOR THE ENSUING WEEK.
- Mon. London Institution, 8.—'Some Additions to our Knowledge of Shooting Stars,' Prof. R. S. Bell.
  - Institute of Actuaries, 7.—'Adjustment of Mortality Tables,' Mr. W. S. B. Woolhouse.
  - Society of Arts, 8.—'Explosions in Coal Mines,' Mr. T. Willis.
  - Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
  - Geographical Soc., 8.—'Journeys in Gairs or Southern Mozambique,' Mr. St. V. Erskine; 'Visit to Lord Howe Island,' Mr. A. Corrie.
  - Tues. Royal Institution, 8.—'Protoplasmic Theory of Life and its bearing on Physiology,' Prof. A. H. Garrod.
  - Civil Engineers, 8.—'Discussion on "Dynamo-electric Apparatus."'
  - Wed. Society of Arts, 8.—'Art Manufactures of Japan,' Dr. C. Dresser.
  - Tues. Royal Institution, 8.—'Chemistry of the Organic World,' Mr. J. Dewar.
  - London Institution, 7.—'Lecture by Sir J. Lubbock.
  - Royal Soc., 8.—'Depositions of the Remains of Catharine de Valois, Queen of Henry V.,' Very Rev. the Dean of Westminster.
  - Fri. Anti-quaries, 8.—'The Bulgarian Language, with special Reference to the Palaeo-Slavonic,' Mr. W. R. Morfill.
  - Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
  - Philosophical Soc., 8.—'The Bulgarian Language, with special Reference to the Palaeo-Slavonic,' Mr. W. R. Morfill.
  - Sat. Royal Institution, 9.—'The Telephone,' Mr. W. H. Preece.
  - Royal Institution, 3.—'Carthage and the Carthaginians,' Mr. R. B. Smith.
  - Physical, 3.—Annual Meeting.

MR. STANLEY has accepted the invitation of the Council of the Royal Geographical Society to deliver a lecture on his explorations and dis-

coveries in Central Africa. The meeting for the purpose will be held in St. James's Hall early in the ensuing month, and will be followed by a dinner the same week, given by the Society in Mr. Stanley's honour. The exact dates will be announced by the President at the meeting of the Society on Monday next. Mr. Stanley's account of his travels will be published by Messrs. Sampson Low & Co.

THE recent explorations on the north-western frontier of India have added largely to our geographical knowledge, and have supplied us with a complete survey of that hitherto unexplored portion of the river Indus which stretches for a distance of upwards of 180 miles from Bunji, in Little Tibet, to Amb, on the confines of Hazara. Besides this important piece of work, we have the course of the Kohistan or Panjkora river laid down for the first time, from its source as far as Dir, and other routes south of the Baroghil Pass. We understand that the War Office purpose bringing out a map of the north-west frontier of India which shall embody these as well as all other recent explorations in that quarter.

PROF. PICKERING, Director of the Harvard College Observatory, Cambridge, U.S., has been devoting much attention to photometric observation of faint objects with the large refractor. In particular, he obtained last autumn some interesting measurements of the amount of light reflected by the satellites of Mars as compared with the planet and with each other. Observations of this kind furnish the only estimate we are ever likely to obtain of the true diameter of those minute bodies; of course, it assumes that they reflect light nearly in the same proportion as the planet. Thus Prof. Pickering has been led to the conclusion that the probable approximate diameter of the outer satellite is about six miles, and that of the inner about seven miles. The former body appears to be darker as well as somewhat smaller than the latter; the direct comparison of their respective amounts of light gave the proportion of ten to nine for that of their relative diameters.

DR. JAMES MURPHY, B.A., has been appointed to the chair of Botany at the University of Durham College of Medicine, at Newcastle-on-Tyne.

PROVINCIAL societies are improving in the work they do. We have the *Proceedings* of the Bristol Naturalists' Society, which contains papers of local importance and general interest; the *Transactions* of the Shropshire Archaeological and Natural History Society, Part I. of Vol. I., which contains a valuable paper on the 'Abbey Parish Church Estate,' 'Notes on Domesday,' with other papers of interest; and the *Transactions* of the Cumberland Association, Part II., which prints a selected number of papers, read before the seven or eight societies which are combined in action in the Association, though still preserving their local influences.

PROF. TAIT announced to the Royal Society of Edinburgh, on behalf of Mr. James Blyth, M.A., that sounds will be received by a telephone from which the iron disc has been removed, and a disc of copper, wood, paper, or india-rubber substituted for it.

THE phonograph, or Mr. Edison's telephone, will, it is said, give sounds sufficiently powerful to be heard at a distance of more than 150 feet.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, 5, Pall Mall East.—Ten till Five.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE TWELFTH WINTER EXHIBITION IS NOW OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gallery, 55, Pall Mall. H. F. PHILLIPS, Sec.

DORR'S GREAT WORKS. 'THE BRAZEN SERPENT.' 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 35 by 25 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaph,' &c., at the DORR GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY WINTER EXHIBITION.  
OLD MASTERS AND DECEASED BRITISH PAINTERS.  
(Third and Concluding Notice.)

THE Earl of Clarendon's *Earl and Countess of Derby and Lady Katherine Stanley* (No. 145) is a good and thoroughly characteristic Van Dyck, and illustrates the painter's habit of grouping portraits so that the individuals appear unaware of each other's existence. The splendour of his pictures has blinded most of us to this lack of sympathy, for such it is, on the painter's part. The *Marchesa de Brignole and Child* (158), where the noble dame clasps the hand of her handsome boy standing at her knee, is an exception; but in Lord Clarendon's picture the Earl of Derby attitudinizes as if he were walking "up the stage," and his rather frigid, tame countess has no concern with him; the charm of the picture is in the child, who, childhood to the life, stands with hands folded demurely, and clad in a red dress, white apron, and lace. The countess's satin draperies are chilly, and leaden rather than pearl-tinted, as they were meant to be. There are very many repetitions of the Earl's figure, mostly good ones; it has been engraved. The same defect occurs in *Queen Henrietta Maria* (153), which, hardly good enough for Van Dyck, too hard for a Dobson, is the least agreeable of the innumerable tribe, the best of which are at Windsor and at Wentworth Woodhouse. In the latter gallery is a picture of the queen as she appears here, with the dwarf, Geoffrey Hudson, and his ape, in No. 166, belonging to the Earl of Portarlington. Earl Fitzwilliam's portrait (No. 11 at Wentworth) is superior to this; we believe it was presented to the Earl of Stratford by Henrietta Maria herself. She wears the sea-blue silk robe of which she was so fond, and in which Van Dyck painted her at least a dozen times, so that, including repetitions, to say nothing of copies, there are probably about thirty good portraits of this unlovely queen by him, in the same dress; he painted her several times in warm and cold whites, in black also. We know four half-lengths, in profile, in purple and ash-tinted dresses, including the fine one at Turin, and another which is at Nostell. The Royal Academicians, so often happy in borrowing splendid Van Dycks, have not been very fortunate this year. That dandy warrior standing near his tent, strutting in his high-heeled boots, and holding a leading-staff, is Charles the First's Earl of Newport, son of the Earl of Devonshire; his "smug" features and very vacuous expression are curious bits of portraiture. The charm of the picture is in the loveliness of the colour of his golden-tawny jerkin and breeches, which are laced and buttoned with silver; the richly-toned, soberly gleaming breastplate is a triumph of painting. An earlier picture than this, in a more masculine style, is the Earl of Essex's noble but somewhat demonstrative *Algernon Percy*, (10th Earl of Northumberland (143); the Lord High Admiral stands with one foot on a fluke of a huge anchor, one hand near its stock; he holds a *bâton* and a scroll: a fine specimen of Van Dyck. There are numerous repetitions of this picture; one is at Alnwick and another at Castle Howard, the latter a copy by, we think, Lely.

There are two capital pictures by F. Pourbus the Elder, *Portrait of a Man* (152), *Portrait of a Woman* (160), both by a grave and masculine painter, whose work recalls the state of art before the time of Rubens—a learned, studious, somewhat limited and dry mode, with brown carnations, brown shadows, a careful, broad manner of drawing. Mr. G. P. Boyce has the best bust portrait by the painter in England. It is pleasant to look at such grave workmanship. Compare this thorough though laborious style with the franker, more masterly, brilliant mode of Van Dyck, as seen in the neighbouring pictures of Henrietta Maria, Nos. 153 and 166. The dress of No. 153 was evidently painted by the same hand as that which produced the white satin of the *Countess of Derby* (146). Apart from technical matters, the queen, in No. 166, Lord Portarlington's group, is an alto-

gether unpleasing personage to look at: the coldness and triviality are at once harsh and shallow, and the faint touches of rouge on her cheek are in keeping with her air; her costume is full of fripperies and showy bedizenings, compare its taste with that of the *Marchesa de Brignole*, in No. 158, and the *Countess of Derby* in No. 145. It is not easy to recognize the same lady in Rubens's *Countess of Derby* (144), and its neighbour (145) by Van Dyck. The very aspect of the queen of Charles the First must have been a stumbling-block for zealous Paritans; her manners displeased them hardly more than her dress. It is a theory of ours that her influence is distinct in the pictures of Van Dyck, and there is no doubt that the longer he lived in the English court the less sterling became his art; he passed from the grave, broad, fine and stately style of the *Marchesa's* portrait, which so happily illustrates the effect of studies after Paul Veronese at Genoa and elsewhere, to the showy and brilliant method of the Earl of Newport's likeness here, and to the too evident carelessness of Henrietta Maria with the Dwarf. The *Marchesa* sits in her chair of state, and wears ample folds of black, with grey ruffles and a collar of the same; a black coronet of lace is on her rich brown hair, and this is rather coquettishly massed about a fine, suave, and intensely amorous looking face. The handsome little boy, her son, splendidly clad in crimson and silver brocade, looks at us with childish steadfastness. The style of the picture is almost as large and rich as a Veronese, if not more sober. In all respects it is immeasurably finer than the finical style of the Queen's portrait with the ugly dwarf and his ape. One of the attractions of the *Marchesa de Brignole and Child* (158) is its perfect and unrestored condition; it is rather dirty, but that is nothing. We believe no picture in Warwick Castle has been so sophisticated by the restorer or the cleaner.

The order we now pursue brings to notice the good school Titian called *Sophonisba* (174), which Dr. Waagen considered genuine, but which seems to us to be rather empty of motive, and to lack *elan* of treatment and touch; still it has the golden carnations of Titian's school, with a rare display of feeling for the greys of flesh. Messrs. Crowe and Cavalcaselle, though their words are doubtful, seem inclined to accept Lord Powerscourt's *Portrait of a young Man* (140) as a genuine Titian; we do not recognize in it the touch, the system commonly used by this painter, and the sentiment and the handling of the accessories recall Pontormo to us rather than Titian. It is a beautiful work, and the intelligent, ingenious face and noble expression are charming; the flesh has lost most of the rose, but remains of an even tint, very bright and clear in tone, and delicate of hue. Here the harmony of tone is almost as fine as the harmony of colour, the pervading softness of the picture, as to tone and light and shade, is intensified by the contrast of the sharp illuminating white dash on the leaves of the book. *The Marriage of St. Catherine* (141), ascribed to Titian, is an example of the school, made in a late period and in a florid manner, which is extremely characteristic and fine in its way, but the drawing is unusually bad.—Of similar character and equal value is, as it seems to us, Lord Kinnaird's *Lady Kneeling at an Altar* (142), which bears the name of Veronese, an exceedingly good specimen, pleasing, skilful, and solid in execution.—Mr. W. Russell's *Portrait of a Doge* (282), by Tintoret, is rather empty in its forms and somewhat flat; therefore, having sunk a good deal, it looks a little weak; but it has abundance of golden tones, was once extremely brilliant, and, as a decorative picture, deserves a more distinguished place than the hangers have found for it.—A characteristic, but not fine or first-rate, *Portrait of a Lady* (146) belongs to Miss H. de Rothschild, and does not compare favourably with the similar work in the National Gallery, the frequent coarseness of the carnations (the crude red being isolated in the flesh), observable in Bordone, is to be seen here in excess, and the high-shouldered look his figures have, a defect partly due, perhaps, to the very ungraceful costume in vogue at the time.

A decided brilliancy, and a peculiar mode of treating crimson satin, but an unfortunate mode of drawing the features, which lacked both knowledge and refinement, are obvious in this picture. By the same painter is *Christ disputing with the Doctors* (148), a thoroughly satisfactory specimen of his powers and shortcomings, i. e. a loose touch and an "easy-going" design, which betrays signs of recklessness, a rather confused, but animated composition, defective proportions in the figures individually and with regard to each other; a rich, but somewhat spotty mode of colouring in full and sumptuous tints and strong tones, florid and ornate feeling for drapery, a proof of a declining stage of art.—Lord Portarlington has sent a striking and vigorous *Christ bearing the Cross* (273), ascribed to Jacopo da Ponte, the painter whom old connoisseurs, with whom his bold, coarse, emphatic feeling and style made him popular, delighted to call "Bassan," as if he were a sort of "Tintoret," or Titian, rather than a questionable, heavy-handed follower in a bad period.—Here is a good Bronzino in Miss De Rothschild's *Portrait of a Youth* (149), painted in the master's smooth, fine, and masculine manner; it exhibits his even-tinted carnations which suggest fresco, his sculpturesque mode of modelling the contours, sharply defined light and shadow. Above all, here are the noble qualities of a grave animation, simple and characteristic portraiture. On the other hand, there is something that is crude and even disagreeable in the harsh definitions and the meagre drawing.—The picture ascribed to Andrea Mantegna is so evidently by the hand that painted Lord Darnley's very similar work here the year before last, and, with more likelihood, bears the name of Giorgione, that no one can hesitate to say the two are by the same hand, possibly, as Messrs. Crowe and Cavalcaselle surmised, they are parts of the same *cassone*, not by Giorgione. That now here, *A Triumphal Procession* (201), belonging to Mr. Hugh Owen, came from the Northwick Collection; the other is 'The Head of Pompey brought to Cæsar' (R. A., 1876, 138). The former is a very animated picture; the figures are full of that rapid continuous motion which is so often suggested in Venetian pictures of processions, these being very commonly painted for friezes as well as *cassons*, an application to which the subject was peculiarly well adapted. The tints are strong and isolated; the shadows are of a uniform darkness, and a rich brown pervades them. We may group with this example of Venetian art Sir J. Neeld's noble *Portrait of a Spanish Alcade* (130), a masterpiece in its way, recalling Tintoret, and which seems to be by Velasquez, though, for him, unusually devoid of grey—a wonder, for the gold in the flesh, notwithstanding this, is of the deepest tawny, not to say olive brown, we ever saw. It is a three-quarters length figure, with the hands crossed and holding a letter; the whole in a black costume, and given with the utmost seriousness, there is an astonishing animation in the expression, and rare simplicity and naturalness in the action. Of all painters of portraits Velasquez gave most of the noble, sedate, unaffected, and genuine look of his men and women, who, without lacking animation, are the least self-conscious beings in the worlds of canvas and panel. Neither Van Dyck, nor Reynolds, nor Rubens, nor even Titian, vie with Velasquez in this respect; only Tintoret, and he not invariably, Veronese, Rembrandt, and one or two others of the soberer Dutchmen, come near the Spaniard in painting men and women who are at one time noble and intelligent, and not self-conscious, nor conscious of our presence.—The Duke of Devonshire's *Portrait of a Man* (256), a fine, impressive, and suggestive work, depicts a man seated near a window, wearing a baretta and dressed in black, slashed to show the white lining and shirt; he wears long hair, and turns to us with askant eyes, while a sly smile—a master-stroke of animation—plays upon the lips, as if a mocking thought arose in his mind while he looked to us for a returning glance. It bears the name of Giorgione, but with closeness resembles the work of Lorenzo Lotto. It came from the Yellow Drawing-Room at Chatsworth, a rarely



equalled treasury of art, in company with the beautiful Beltraccio now in Gallery IV. here. See "The Private Collections of England," No. XIV.

The Rubenses here are not of much importance, although some are unusually big. The best is the so-called *Countess of Derby* (144) from Cassiobury. It is a brilliant, frankly-painted, rather careless study, rather than a picture; notice the bad drawing of the torso. The lady's Dutch descent is marked in her features. The charms of the picture lie in the graceful movement of the figure, the spontaneity of the design, its complete expression by the artist, the thorough animation which pervades the work. The silvery glow of the colour is delightful; Velasquez would have enjoyed the white of the jacket. A *Flemish Gentleman* (110), a bust portrait, in a painted oval framework, is very poor and coarse. The *Duke of Alva* (82), an equestrian figure, painted with much spirit, does not resemble this military monster; it is more like the Archduke Albert. A good, but rather hard, example, belonging to Sir J. Neeld, is named *Portrait of a Man* (135), seated, with a letter; it is a little hard, dry, and harsh in the flesh painting, rather stiffly posed, and defective in expressiveness. It is an example of the master at an early stage, with but little of Veronese in it. The Duke of Leeds's *Family of Rubens* (138) is a capital version in small of the well-known picture. We have already written on the so-called *Portrait of the Countess of Derby* (144), which can hardly represent that lady. The group of *Cupids* (259) is one of a class of pictures of which Rubens produced many examples, a considerable number of which are in England,—little figures designed with extreme spontaneity, in great variety of actions and rare wealth of incidents.—We confess to doubts if the harsh and dry *Portrait of a Man* (154) is rightly ascribed to Bol. It is too opaque to be by a master of that school; the features lack the vitality which Bol could impart, the carnations and general colour are rather crude and disagreeably dull, whereas, though reddish, Bol's carnations are generally clear and pure. The other *Portrait of a Man* (236), belonging to Mr. Cartwright, is rightly named after Bol.—A *Woman Feeding Chickens* (106), by P. De Hooghe, is rather slight for that painter, and has apparently been much "restored"; the excess of heat in the shadows, their almost monotonous tone and equal brownness are not often found in uninjured works by this painter. Here are the strongly contrasting light and shadows, the woman's red petticoat and blue dress, are De Hooghe's. We see a gable of a cottage, the little deeply shadowed yard behind the building, a low fence; an open doorway in the wall gives a view of the landscape behind.—By Ruysdael is a capital *Waterfall* (162), with the cascade and rocks which were as leather and prunella to him, and the water is even more glassy and devoid of light, direct or reflected, than usual; the rocks are darker and have more than ordinary dullness of brown, but there is a fine poetical passage in warmly-lighted bronzes, which gleams beyond the ridge of rocks. There are other pictures here by this painter which should be looked at. Canaletto's *View on the Thames* (244) is certainly not taken, as the Catalogue suggests, from the garden of Northumberland House, but from a spot much to the eastward of that; this is proved by the view including the tall obelisk-like tower of the York Buildings Water Company, which stood at the foot of Buckingham Street, and, at the time of this picture, contained a steam-engine, probably the first erected in London, for forcing Thames water to the summit, whence it was distributed far on the way to Tyburn. The York Buildings Water Company became a land-jobbing company, dealt much in estates which were forfeited for the Scottish raid of 1715, and it was involved in the share mania of 1720. The standpoint for this picture is probably the terrace of Somerset Place.—Lady Cranstoun has sent a good picture, attributed to Van Os, styled *Fruit and Dead Game* (251), and looking much like a copy from, or a good adaptation of, a Weenix.—Here is a capital De

Heem, from the collection of Lord Powerscourt, known as *A Collation* (254), which is, as usual, blackish in local colour and cold, but solid, clear, searchingly studied; some parts resemble the work of Van Kessels. Here may be seen De Heem's favourite glass vessel with the peeled lemon.—Mr. Marlay's capital Hogarth cannot be a *Portrait of Lavinia Fenton* (265), seeing that this artist painted the duchess-heroine of 'The Beggars' Opera' singly but once, when she was much younger than this picture shows the subject, a woman of about forty-five, to be. This work, a fine Hogarth, was in the National Portrait Exhibition of 1867 (240). Hogarth's 'Lavinia Fenton,' a buxom and highly attractive dame, is at Leigh Court, and was at the Academy Winter Exhibition of 1875 (137); it was engraved in S. Ireland's book. That before us has a large rose at the too ample bust, which is clad in a grey dress; this is a somewhat hard-looking, large-featured woman, her dark hair bound in a horn-like protuberance on each temple. An ill fate attends Hogarth's portraits at the Academy; but lately we had one called 'Sarah Malcolm,' a murderess executed at twenty-four years of age, but the picture represented a woman of fifty-five or more.

Few pictures here are likely to be more attractive than the thoroughly characteristic *Lady at a Casement* (267), sent by Lord Powerscourt, and a capital example of the highly interesting, rarely represented painter, Jan Van der Meer of Delft, an artist whose works are being gathered from among those long ascribed to other men, e.g., the 'Music Master and Pupil,' from Windsor (84), which was here in 1876 (211), long bore the name of Egdon Van der Neer, while Mrs. Jameson was, not unwisely, inclined to attribute it to W. Mieris. Van der Meer of Delft owes his reputation to M. Burger, who, after analyzing a few pictures which preserved his name, especially in the Six and Van der Hoof collections at Amsterdam, detected the same qualities in other works, and identified a somewhat whimsical master, but of finer skill than De Hooghe, his parallel. The collection of M. Double, of Paris, is signalized by including this Van der Meer's entirely characteristic 'Jeune Fille et Cavalier,' which, like the charming work before us and others, comprises a quaint map on the wall of the room, an element which is represented in the beautiful 'Coquette' of the Brunswick Gallery by a portrait. The Louvre has lately acquired a good but small specimen of this capital artist, who is of that category at the head of which stands Rembrandt, the prince of the painters of light. In nearly every one of Van der Meer's works is a casement more or less open, as in that before us, in both the instances at Dresden (Nos. 1432, 1433), M. Double's 'Le Géographie' and 'Jeune Fille et Cavalier,' the Windsor picture and the Van Hoof's 'Lady Reading.' Like the street view at the Hague, these are all studies in the qualities of light. The master's works are generally remarkable for the complete purity, richness, and depth of their shadows, which are even clearer than De Hooghe's, more intense and cooler than A. Van Ostade's; likewise for the wonderful softness of their light, their exquisite, potent chiaroscuro. Here the pervading tint, owing to the colour of the glass in the casement at which the lady stands while she closes it, is a deep cerulean one, that is hardly to be called blue, so exquisitely opalescent and rich is it. The lady's white hood and cape, her flesh, and all the accessories of the picture, are tinged thus. To paint a tinted light is a curious illustration of a frequent vein of whim which is distinct in the pictures of Van der Meer, and otherwise appears in his too plain neglect of composition, proportion, grace—defects existent in his figures and parts of figures. The face before us has a marvellous animation, and, soft as it is, the flesh is perfectly solid, likewise the white hood and its broad cape, the blue and yellow jacket, the deep blue skirt she wears. She stands near a table, on which are a basin and ewer; her left hand is on the latter, with her right hand she

closes the casement. It was very unfair to style this artist an imitator of Metsu. He was formerly known as Jan Vermeer, and was a pupil of O. Fabritius. His picture at the Hague cost 2,900 florins in May, 1822. We do not know more than a dozen works by him. Mr. Henry Wallis described (*Athen.*, No. 2615, p. 742) a picture by Van der Meer, recently added to the Berlin Gallery from the Tuermond Collection. A 'Portrait of an Old Woman' was enumerated by Dr. Waagen in the now dispersed collection of Mr. Matthew Anderson, of Newcastle-on-Tyne. We should be glad to know what has become of it. We are indebted to Lord Powerscourt for knowledge that he bought the treasure now before us at Messrs. Christie, Manson & Woods's auction room last summer, that it came from the collection of Mr. Vernon, of Hatley Park, and was described in the catalogue as a Metsu. Before the sale it was recognized by a distinguished painter in its true character. It was announced by the auctioneer as a Van der Meer. Mr. Wallis described and analyzed this picture in his letter to us (*Athen.*, May 12, last).

A group of early Italian pictures will serve for the conclusion. In an archeological point of view there is much that is attractive in the collection of fragments of the altar-piece of Sta. Croce, Venice, which Mr. J. Fuller Russell has lent to the Academy, the work of Ugolino da Siena (Nos. 175-90). These works were at Manchester, 1857 (Nos. 25-7).—A highly characteristic little picture may detain us longer by its beauty and its importance in the history of art. This is Lord Powerscourt's *Nativity* (196), by F. Lippi, a small masterpiece, technically an epitome of the master whose genius it so charmingly illustrates. It happily combines Italian grace of action, and an epic conception of the subject, in a composition of considerable value for its skillfulness; the figures have no little statuesque dignity, and refer to sculpture in the breadth and simplicity—which is not classical—of their draperies. The faces have that humanity in their aspect and character, as well as in their expressions, which is, on the one hand, distinct from the stern severity of the old monumental art, and, on the other, equally remote from the lovelier but even more artificial charm of the pathetic idealists of the Renaissance, which included something very like the inspiration of pagan art. There is a Dutch richness of local colour, a mundane quality truly, but as strong as it is pure, likewise vivid and realistic, faithful and cheerful light and shade. The chiaroscuro is of a limited kind, with rare softness and breadth of effect. Above all, here is a tastiness which, though mundane and opposed to the celestial air of Fra Angelico, is hardly less charming than the motives of the seraphic painter.

Mr. Bromley Davenport has sent his inestimable retable, if such it was, here called *Death of the Virgin* (197), which is practically intact. It is monumental in its composition, refers to quasi-Byzantine designs for one or two of the elements which are so distinct in its motives. The body of the Virgin is, with almost divine honours, being placed in a large white marble sarcophagus, which is enriched with classical inlays of Eastern aspect, doubtless a representation of a monument such as Giotto may have seen. Nor is Gothic inspiration absent from this work. This is distinguishable in the animation of the figures, the passion of the faces, the form of the pediment; the influence of Roman sculpture and classic canons is seen in the noble monumental style which prevails throughout, as well as in the just adaptation of the composition to the form of the panel, as in a fine tympan, and all instances of undegraded art. The characteristics of Giotto are the passionate pathos of the expressions and the attitudes; the purity of Christ receiving his mother's soul in the form of a child is of the time more than of the master. Other characteristics of this, one of the grandest of artists, are the squareness of the heads, the small deep-set eyes, the sculptural draperies, the scintillating colour, which at least represents the

original. The architectonic composition is, in an inferior degree, characteristic of the painter.—An early Florentine *Virgin and Child* (199), belonging to Mr. R. Spencer Stanhope, a representative example of the higher class, is very beautiful indeed, a precious and rare relic of that phase of art which was nearer perfection than most people fancy. Very lovely is the fervour of the Virgin's face, which seems—the suggestion cannot be purely fanciful—to flush while she prays, bending over the Child. The wistful look of the angel behind the Madonna, as if on watch, with great eyes and set lips, has, like the Virgin's, the true Florentine naturalness and human pathos. Hardly less poetical is the quaint face of the other angel. The four panels which represent the Seasons (206-7, 213-14), and belong to Miss H. de Rothschild, are, on fair grounds, ascribed to S. Botticelli, but they have been repainted with more skill than success. After all, they are, fashionable fancies apart, illustrations of a very queer Arcadia, associated with a phase of art which would be infantine and refused to advance.

Mr. A. Morrison's beautiful miniature, ascribed to F. Clouet, the so-called Janet, i.e., Clouet III., is said to represent *Louise de Lorraine* (208). With all its dryness, it is most delicate and elaborate, drawn miraculously, and so clear and pure in its carnations that it would seem sure to charm everybody, and yet it is so devoid of animation that we can hardly wonder at the apathy with which many visitors look on it. Notwithstanding the considerable differences it is easy to detect between the style and sentiment of this gem and similar elements in works which bear the name of Clouet III.—the pictures in the Louvre and at Florence, at Cobham Hall, at Althorp (now at South Kensington), at Hampton Court (!)—there can be but little doubt that it is rightly ascribed. However this may be, the remains of a date "155" (!) puzzle us. The frame is unfortunate. The bestial face of *Francis the First* (211) gains nothing in the anonymous portrait belonging to Mr. Morrison.

One of the most enjoyable, most fascinating pictures here is Mr. Willett's *Portrait of a Lady* (210), ascribed to Ghirlandaio, a good illustration of the style of the artist and his mode of painting. The modelling is as smooth as ivory, something like the semi-transparency of that substance is suggested by the even yellow tint of the carnations, their lack of the rose and grey. The tender draughtsmanship of the lips, their beautiful tone and tints, could not be surpassed, exquisite as it is, by the fineness of the half-tints and reflections. It is the half-length figure of a damsel seen in profile to our left; the hands are clasped, and hold a kerchief. Mr. Drury Lowe has two pictures of similar character, portraits said to be those of Maria Tournabuoni and her husband, with landscapes (Art Treasures, 489). All these pictures refer to the frescoes in the tribune of Sta. M. Novella, Florence. In the Berlin Museum is another picture (83), in tempera, as here, of a young woman with fair hair bound with red, of the same character and class as all the above, likewise pictures similarly ascribed and bearing the name of B. Mainardi.—Here is a lovely, though much restored and damaged Luni in the banner-picture called *A Holy Family* (215), belonging to Mr. Grenfell. The John has been repainted almost entirely, so has the Virgin's sleeve. The noble head of St. Anne is a fine type of the glorious school of Da Vinci. How large and yet how fine is the drawing; how sweet and yet how severe are the look, air, movement, and expression; with what admirable skill have the difficult action and attitude been represented!

The Duke of Devonshire's *Wheel of Fortune* (217) bears the combined H.s of Holbein and half-a-dozen other painters. It is a fine, animated design of a once popular subject; four kings, possibly portraits, attend the rising and falling parts of the wheel, which a blindfold Fortune turns with a rope. The picture is beset by difficulties. The signature and date, "1553," are of small account, if

Holbein's draughtsmanship is so plain as many have taken it to be in the draperies of the kings, and, above all, in those of the figure of Fortune. The defective, not to say incorrect, drawing of the wheel is not often found in Holbein's art; nor have these faces the characteristics of execution and character we find in Holbein's productions; nor is the manipulation of the picture like Holbein; but, as to the last point, we know little of his work in water colour on dry canvas, the mode displayed here.—To the same generous owner belongs the famous and beautiful *Portrait of a Youth* (221), which bears the name of Da Vinci, but which Passavant, so long ago as 1831, and ourselves in "The Private Collections of England," No. XIV., Chatsworth, find reasons to believe to be the work of Beltraffio, and not the portrait of a youth, but of a girl, or, as the former critic said, a "young girl." The picture was at Leeds (233); it also appeared at the Exhibition for the Relief of Distressed French Peasantry. The title "youth" must comprehend either sex, but the picture has no sign of virility—neither that down on the lips and chin which, as the subject is an Italian, and at least eighteen years of age, no member of the Milanese school would omit in painting; nor the pomus *Adami*. The hair is that of a woman, so are the brow jewel and its bandeau; equally so the jewel on the chest of the figure, and the simplicity of the costume. There is nothing masculine in the expression, but much that is feminine. The massive and yet lovely contours of the face are of the type which probably the whole school of Da Vinci found in a single damsel; the broad eyelids and forehead, the flat cheeks, the large nose, the fine yet angular chin—all these are elements of a type of which the noblest representations appear in the Windsor drawings by Leonardo, some of the best of which are now in the Grosvenor Gallery Exhibition—a type some of the scholars idealized more than their fellows cared to do, but of which there are many readings. Absence of a protuberant bust is the sole sign of manhood in this charming instance: let those who have studied the school of Da Vinci declare how much this sign is worth in deciding the picture to be that of a male subject. The right eye has been much injured and badly repaired. It has been painted "at once," i.e., fresco-like, with a rich, brown, ruddy, even tint for the carnations, just as in fresco, with fresco-like simplicity of modelling, equality of light, absence of dark shadow in the face, and cutting deep shadows elsewhere. On the back of the panel, as we described in our former account of the painting, is a finely-painted human skull, evidently a portrait, with a tuft of lily-of-the-valley, and the inscription—"Insignis sum Ieronimi Casii." The execution of these matters is in another style, and of much later date than the portrait in front. The latter, as the inscription suggests, appears to have nothing to do with the skull. The frame of the picture, being the original frame, of ebony inlaid with agates, is very interesting. It would be a wise thing to put the painting, frame and all, under glass.

No doubt the *Triptych* (223) belonging to Mr. A. Morrison, and attributed to Van der Goes or Memlinc, is really due to the latter, although it has elements which approach the art of the former, yet these are rather generic than precise. The closest resemblance appears in the 'St. John the Baptist' of the left wing, but even here the shadows are too black for the painter of Bruges, while the carnations contrast crudely with them. This is no defect of Memlinc's; and the chromatic definitions are far too acute for his mode, and very like that of Van der Goes. The Virgin's face is, now at least, unworthy of either of these painters. The effect of brilliant sunlight is fairly rendered, and there is a special charm about the angel kneeling with the lute in the central picture. The figure of Christ is laughable beyond our experience of Flemish mediæval art, which is saying a good deal. The hard coldness of the architecture seems to prove this work is not Memlinc's.—The next picture, belonging to Mr. Anderdon, called *Portrait of G. Giodati* (224), is ascribed to

Holbein: it is much more like a Van Cleve, with some resemblances to the second style of Mabuse. Compare two pictures, respectively by Van Cleve and Mabuse, which are included in the Wynn Ellis Gift to the National Gallery.—The *Virgin and Child* (226), belonging to the Contessa Cotterell, and ascribed to Guido, reminds us of a tolerable, i.e. indifferent, Elisabetta Sirani.—The *Salvator Mundi* (227), lent by Lady Cranston, was, in its original condition, probably a Venetian picture. The Catalogue acutely notices a resemblance between the face represented and that of the so-called 'Ariosto' in the National Gallery.

### Fine-Art Gossip.

MR. WATTS has made considerable progress in modelling the colossal equestrian statue of Hugh Lupus, the Norman Earl of Chester, which is to be erected in bronze in that city. We described the original design for this work some time since. The work now on view is a modification of the previous one, and represents the earl seated on the horse, reining him in, so that the animal is partly pressed backwards, while he strives to advance, pawing with one hoof, the other firmly planted in front—a rapid and entirely spontaneous action, which is very vigorously expressed. The rider, holding the bridle firmly with his left hand, raises his right hand to his face, shades his eyes with it, and looks intently forward, as if in strong sunlight. This work cannot be ready for the next Academy Exhibition, and will probably appear in the year 1880.

AN exhibition, which will form a worthy sequel to that of the Early English School of Water Colours at the Grosvenor Gallery Exhibition, will shortly open. Mr. Ruskin is about to entrust to the Fine Art Society the whole of his collection of Turner drawings, more than a hundred in number. When in addition it is stated that he is also engaged on an explanatory pamphlet, we need hardly remark upon the interest which this exhibition will excite. The net proceeds will be devoted to some object to be named by Mr. Ruskin, probably the extension of his Sheffield Museum.

WE have pleasure in announcing that on Thursday, January 31st, at 8:30 P.M., the Dean of Westminster will lay before the Society of Antiquaries an account of some discoveries recently made respecting the remains of Catharine de Valois, wife of Henry the Fifth.

MESSRS. ELLIS & WHITE have published the lecture on 'The Decorative Arts' which Mr. W. Morris recently delivered to the Trades' Guild of Learning.

REFERRING last week to the approaching sale of the late Mr. E. B. Jupp's collection of works of art, we noticed some of its contents. In addition we may state that it includes a numerous and valuable set of original drawings by Bewick, studies of birds and animals, being some of the sketches made by the draughtsman for his famous woodcuts; among these are several that were prepared for the vignettes in his principal works; likewise some of his original wood-blocks, of which some others of the finest quality are in the possession of Mr. Barnes, of Durham. Mr. Jupp's collection includes some of Bewick's now very rare copper-plates, procured from the Misses Bewick, who, as we recorded some time since, have bequeathed their very precious and almost complete collection of their father's and uncle's works to the British Museum—a most desirable and generous gift, seeing the nation is not very rich in such treasures, and that it would be impossible to form another series at all approaching the importance of the same; thus a standard series will exist in honour of the Bewick family. Mr. Jupp's collection of fine porcelain is to be sold with his works of art, also some very interesting pictures and drawings. His famous gathering of illustrated catalogues of picture exhibitions will not be sold.

MR. W. G. RAWLINSON, of 25, Westbourne Square, writes:—"I am anxious to include, in a catalogue of Turner's 'Liber Studiorum,' which I



hope shortly to publish, information as to the present whereabouts of the original drawings for the work. Out of the one hundred of these I am unable to trace sixteen, though in one or two cases they have passed, not long ago, through the hands of dealers who recollect the fact of selling them, but not the name of the purchaser. If you will do me the favour to publish the list below of these missing drawings, it will no doubt be seen by some of their owners, to whom I shall be greatly indebted if they will give me an early notice of any in their possession: Basle; Windmill and Lock; Inverary Pier, Loch Fyne; Mildmay Sea-Piece; Calm; Mer de Glace; Solway Moss; Calais Harbour; Watercress Gatherers; Esacus and Hesperie; Church Interior; Ben Arthur; Stork and Aqueduct; Flounder Fishing; Narcissus and Echo; The Felucca.

## MUSIC

## HER MAJESTY'S THEATRE.

If the outward signs of a successful *début* can be relied upon, the triumph of Miss Anna Eyre in the 'Trovatore' as Leonora was marked. There were the customary recalls at the end of each act, the showering of bouquets, and the encore for the 'Miserere'; but even if we allow for the nervousness caused by appearing for the first time before a London audience, and for the awkwardness of having to play a part in English which in Italy she sang in Italian, there were too many defects in the lady's voice and in style to be passed over in silence. The deficiency of quality in the middle and lower notes was evident; and if Miss Eyre in those screaming soprano passages which are to be found in the music of Leonora exhibited power and compass, these were too often attained at the cost of imperfect intonation. The lady has personal attractions, and she acts, if mechanically, at least with grace. Miss Palmer, the contralto, who was Azucena, realized the character of the Gipsy; hers was the best performance in the cast, both vocally and dramatically. Mr. G. Fox was the Count di Luna, and Mr. G. Perren Manrico. The 'Trovatore' was announced for repetition last night (Friday). Balfe's 'Bohemian Girl' was given on Thursday, and will be repeated this evening (Saturday), with Madame Rose Hersee, Miss Palmer, Messrs. G. Perren, F. Celli, Maurice, and H. Pope in the cast. Mdlle. H. Crosmont, who made a favourable impression in the 'Chalet,' is to appear as Margaret in M. Gounod's 'Faust.'

## MONDAY POPULAR CONCERTS.

THERE was an interesting novelty in the scheme of the Monday Popular Concerts on the 21st inst., the String Quartet in *c* minor, by Signor Verdi, a work which has been hailed in Italy as evidence of the operatic composer's ability to enter the lists with the German school of chamber music, and which, on its production in Paris, created a marked sensation. Setting aside the string quartets of Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Schubert, Schumann, and modern Teutonic celebrities, a comparison with whom would be fatal to Signor Verdi, the composition of the Italian musician may be fairly judged by what his own countryman, Cherubini, has left, and here again the superiority of the latter is marked; but regarded as the first essay of the master out of his own special line of the lyric drama, the *c* minor Quartet reflects much credit on Signor Verdi. The most ambitious movement is the opening one, orthodox in form, if not very striking in imagery. The themes of the *andantino* in *c* major are suggestive of the composer's previous operatic doings, but the *prestissimo* in *c* minor produced just the same effect here as in Paris. It is more Germanic in tone than any other movement; it is of the *scherzo* family, and has a claim to original treatment from the trio being in the key of *a* major, and the violoncello leading therein. The *finale*, *allegro assai mosso* aims at showing that Signor Verdi can write an elaborate fugue, at the same time showing that his unisonous

tendencies in his operas have clung to him in his quartet, which had the advantage of very able interpreters in Madame Norman-Néruda, MM. L. Ries, Straus, and Piatti, who had to repeat the *prestissimo*, and were recalled at the close of the production. The lady violinist carried off the evening's honours in Handel's Sonata in *a* major, Op. 26, for violin. Mr. Halle was the pianist, and had for his solo Beethoven's Sonata in *c* major, Op. 29, No. 1, and was allied with Madame Norman-Néruda in Bach's Sonata in *a* major, No. 2, for pianoforte and violin. Mr. Santley was the vocalist, and sang songs by Schubert ('The Erl King'), and Mr. Cowen ('The Rainy Day'), accompanied by Mr. Zerbin. The pianists at the concert this afternoon (Saturday) will be Mdlles. Krebs and Ida Henry. Next Monday Herr Ignaz Brüll, the pianist and composer from Vienna, will make his first appearance in this country, by attacking the difficult Pianoforte Sonata in *c* minor, Op. 111, by Beethoven, and by having the pianoforte part in Schumann's Quintet in *e* flat, Op. 44.

## Musical Gossip.

MENDELSSOHN'S 'Hymn of Praise' and Rossini's 'Stabat Mater' formed the programme of the Royal Albert Hall Choral Society on the 24th inst.; the announced singers were Madame Lemmens, Miss M. Davies, Madame Patey, Mr. Lloyd, and Mr. Hilton, with Mr. Barnby conductor, and Dr. Stainer organist.

MR. SIMS REEVES has successfully introduced at the London Ballad Concerts a melodious setting of Longfellow's words "Stay at Home," by Mr. John Barnett (composer of 'The Mountain Sylph,' 'Fair Rosamond,' &c.); the tenor complied with the demand for the encore. Madame Arabella Goddard is the solo pianist for the series of concerts.

THE artists named in the programme of the Robert Burns's Birthday Concert, on the 25th inst., in St. James's Hall, under the direction of Sir J. Benedict and Mr. S. Naylor, were Madame Blanche Cole, Madame A. Stirling, Miss Coyte Turner, Miss F. Brooke, Messrs. Sims Reeves, E. Lloyd, Santley, and Maybrick.

THE Islington Philharmonic Theatre was reopened on the 23rd inst., with a revival of M. Offenbach's 'Geneviève de Brabant,' in which Miss Alice May, Miss A. Burville, Messrs. Lordan, F. Bury, J. L. Low, &c., sustained the chief characters. The part of Aline, in 'The Sorcerer,' at the Strand Opéra Comique, first sustained by Miss Alice May, was subsequently transferred to Miss G. Warwick, and is now assigned to Madame Cave-Ashton. Mr. A. Cellier is now the conductor vice Mr. G. Allen, who officiates at the Islington Philharmonic Theatre.

REVERTING to the review in the *Athenæum* of Messrs. Boosey & Co.'s edition of Bach's Passion Music, in which it was remarked that "perhaps the day may come when another Mozart, if not a Bach, will be forthcoming to resource, or, at all events, to add additional accompaniments to, the original instrumentation," "C. B." asks, "Is not Robert Franz to be accounted as such a one?" adding, "The list of works by Bach, Handel, and others of the old masters which he has fitted for performance in this way would be too long a one for your columns. It is sufficient to call to mind that, on many occasions of Bach's Passion Music being performed in England, Franz's additional accompaniments have been made use of. Sir Michael Costa made use of Franz's version of Bach's 'Magnificat' at the late Leeds Festival, and more recently Astorga's 'Stabat Mater,' as modernized by him, was revived at Cambridge." With all respect for the able authority who writes to us, we must emphatically reply that Herr Franz is neither a Bach nor a Mozart, and, although he was born in the same town as Handel, he has not the attributes of that great master. Herr Franz is now perhaps the most finished and refined composer of the Lied in Germany; he is

a most scientific musician, and his additional accompaniments are replete with learning and skill; but he has failed to relieve the Passion Music of Bach from the monotony and heaviness of the original score, so far as regards the instrumental undercurrent. For this reason we purposely abstained from mentioning Herr Franz and the other musicians who have vainly striven to turn to account the resources of the modern orchestra, to rewrite or rather to reanimate the score of Bach in the Passion Music, particularly the narrative and declamatory portions, in which the solos are now dependent on the organ or a grand pianoforte.

SIGNOR SALVINI, the sculptor of Bologna, has finished the model of the statue which is to be erected in 1880 at Arezzo, in honour of Guido, the inventor of the notation which bears his name, and whose death is assumed to have occurred in 1050.

THE first volume of the Supplement to the 'Biographie Universelle des Musiciens,' by Fétis, of Brussels, has been published in Paris. M. Arthur Pongin will complete the supplement in another volume.

As the cemetery in which Schubert is buried will be closed in four years, the Männergesangverein of Vienna has asked for leave to remove the remains to the new burial ground, and to erect a monument there, not only to Schubert, but also to Beethoven and to Herbeck, who resuscitated the works of Schubert.

HERR BRAHMS conducted his Second Symphony at the twelfth Gewandhaus Concert in Leipzig, and the work was as well received as in Vienna.

THE production of the Italian adaptation of M. Gounod's last opera, 'Cinq-Mars,' was postponed at Milan, owing to the closing of the theatres in Italy on the occasion of the death and funeral of Victor Emmanuel the Second. The work will be given at the Scala, and will afterwards be produced in Naples under the composer's direction. 'Cinq-Mars' has been quite successful at the Théâtre de la Monnaie in Brussels, the chief characters filled by Madame Fursch-Madier, Mdlle. Hamaekers, MM. Tournié and Devoyod.

MDLLE. ALBANI has reappeared at the Salle Ventadour (Théâtre Italien) in 'Lucia' and 'Rigoletto.' The new opera by Baron von Flotow, 'La Rosellana,' will be soon produced, the composer superintending the rehearsals.

THE 'Traité de l'Expression Musicale,' by M. Lussy, was taken as the text of a paper, 'On the Laws of Musical Expression,' read by Mr. J. Spencer Curwen at the third meeting of the Musical Association.

## DRAMA

THEATRE ROYAL DRURY LANE.—BOXING NIGHT, December 30, was produced the Grand Christmas pantomime, 'THE WHITE OAT,' by E. L. Blanchard, scenery by W. Beverly, in which the celebrated Vokes family made their re-appearance in London. Première danseuse, Mdlle. Fittler. Double Harlequinade.—MORNING PERFORMANCES every Monday, Wednesday and Saturday during the month of January.—Box-office open from Ten till Five daily.

## THE WEEK.

GLOBE.—'A Fool and his Money,' a Comic Drama, in Three Acts. By H. J. Byron.

MR. BYRON'S pieces are the delight of the public, and the despair of the critic. They cannot be said to be wholly without merit, while they answer the end for which they were written, and are all but invariably successful and remunerative. It is difficult, however, to see in what respect they approach art, or what single quality in them gives them a claim to serious attention. What has been said with comparatively little show of reason of Mr. Gilbert's 'Engaged' holds true of Mr. Byron's comedies and comic dramas. They are burlesques in modern dress. The same jokes that are employed to season a travesty of some romantic legend constitute the comic dialogue of a drama of real life, and reason and pro-

bability are as completely scouted by a gentleman of the day in irreproachable costume as they are by a sham Hamlet or a mock Julius Cæsar. Not a pretence is made of assigning to a character any individuality. A hero of Mr. Byron's may be a baronet, a barrister, an officer, or whatever Mr. Byron may choose to dub him. It is the same individual, whatever he may be called. What, then, is the reason, since some reason must exist, why Mr. Byron's pieces have been the most successful of recent days? Their principal recommendation to the public consists in the fact that they overflow with animal spirits. They have a certain measure of domestic interest. The situations in which Mr. Byron places his heroes are natural and conceivable, though the actions he represents them as committing are extravagant and farcical. Add to this that the public has got into a way of listening for Mr. Byron's puns and applauding them, whether they are good, bad, or indifferent, and the only assignable causes of popularity are revealed. 'A Fool and his Money,' as the new play is not too appropriately entitled, differs in no important respect from a score of previous works from the same source. Its hero is a confidential servant who finds himself, through the will of a deceased master, the owner of a large property. Here is a natural and conceivable opening, and those who know the use Mr. Toole will make of such opportunities as are afforded him can see how much diversion may be afforded in the course of the piece. There is, however, an effort after a species of serious interest. Percival Ransome, the youth whom an absurd will of his uncle has deprived of the estates now in the possession of the ex-butler, when he finds himself penniless, becomes in turn the servant to the man who has supplanted him, runs his errands, puts coal on the fire at his bidding, and performs other menial tasks. Not wholly for the sake of the income attached to the post does the youth undertake these unworthy functions. A girl he loves is coming to stay in the house, and sooner than miss seeing her he will present himself to her as a servant. Now love has made a man do more foolish things than disguise himself as a footman. It was while personating a waiter at an hotel that Christopher North won his bride. There is a difference, however, between pretending to be a servant and becoming one in reality. No man educated as a gentleman will place himself in a position of the kind. The moment, accordingly, a man is presented as doing this, the piece becomes farce. Farce accordingly 'A Fool and his Money' must be pronounced. A way out of the position into which Mr. Byron has got his characters is found by upsetting the will on account of the mental incapacity of the testator. This arrangement seems to please rather than otherwise the man it dispossesses, whose negligence concerning his own affairs has been seen such he does not appear aware that the action by which he is denuded of his property has even commenced. Mr. Toole acted the hero of the piece with his usual drollery, and Mr. Righton presented well a pompous and not too scrupulous old gentleman. The play was well mounted. It obtained a warm reception.

TO CORRESPONDENTS.—W. G. R.—H. W.—J. E.—W. A. A.—H. B. C.—S. H.—F. W.—W. G.—received.  
N.—We cannot undertake to answer.

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